

The Nasher

SUMMER 2015

Nasher Sculpture Center

The Nasher

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just what it is that we mean by sculpture, to reflect upon recent achievement and to think about the future.

Just as the Pritzker Prize plays a crucial role in shaping public discussion and understanding of architecture, we think the Nasher Prize can play a similar role for sculpture. Key to the impact of a prize is the distinction of the jury, and we could not be more proud of the seven individuals who have rallied to this inaugural effort. Our Nasher Prize jurors and more about the Prize can be found in this issue. Sir Nicholas Serota of Tate has invited our jury to convene in London at Tate Britain this summer, and the winner will be celebrated in the spring of 2016 during a weekend of public and private events. We are most grateful to community leaders Jennifer Eagle and Catherine Rose for co-chairing the inaugural Nasher Prize.

Dear Members,

Welcome to our first-ever digital magazine. Frankly, it's an experiment—we're exploring the potential of this new format to provide our Members with enhanced content: stunning visuals and richer, fuller accounts of our exhibitions and collection, educational, and public programs. Also, since so many of you are traveling this summer, a digital format might be more accessible to those away from home. Depending upon your response, we may choose to publish digitally more in the future—so please **let us know what you think here.**

While we're excited about this new digital magazine and the possibilities it offers, we're even more excited about the announcement we made in early April—the inauguration of the Nasher Prize. **Truly, this marks a milestone for the Nasher Sculpture Center. When Raymond Nasher established the Sculpture Center, his hope was to create an institution of international consequence, to make the Nasher Sculpture Center a global focal point for the study and appreciation of modern and contemporary sculpture.** Over the years, with important exhibitions and significant publications, influential education programs, and initiatives like the French Sculpture Census, we've worked to realize that vision. Now, with the Nasher Prize, we've taken one more important step.

The Nasher Prize is an award of \$100,000, to be given annually to an artist with a significant body of work that has influenced our understanding of sculpture. As you've seen with so many of our exhibitions in recent years—which have ranged from the figurative work of Jaume Plensa to the abstract forms of Tony Cragg, to a balloon-filled room by Martin Creed, to the painted mounds of earth of Katharina Grosse, to the social sculpture of Rick Lowe—sculpture today can be many things. While recognizing the crowning sculptural achievements of our time, the Nasher Prize will also provide an opportunity to take stock of this rapidly changing field, to consider

With all the excitement generated by the Nasher Prize in recent weeks, we haven't neglected to produce a packed roster of exhibitions, concerts, educational programs, and public events—you can read about all of those in this issue. I want to draw special attention to our exhibition of Phyllida Barlow (who is serving on our Nasher Prize jury). The exhibition, titled *Phyllida Barlow 'tryst'*, promises to be nothing short of amazing. It will fill (literally) our upper- and lower-level galleries, and spill out onto our terrace, with work that is colorful, engaging, and exciting. Nearly 12 years ago, Phyllida attended the opening of the Nasher, and sat in on a panel discussion that featured Tony Cragg, Mark di Suvero, James Turrell, and Magdalena Abakanowicz. Known best at that time to her students at London's famed Slade School, Phyllida has since become recognized internationally as one of the most compelling sculptors of our time, and it is an honor for the Nasher to welcome her back.

And finally, in the spirit of innovation and new projects, I have to mention how delighted we are with the results of our first round of artist microgrants. This new program, generously supported with gifts from Michael M. Corman and Kevin Fink, and Christen and Derek Wilson, allowed us to provide grants of up to \$1,000 each to artists in our community to help them realize specific projects as well as their artistic vision and potential. Please read more in this issue about the launch of this program, which drew more than 75 artist applications in the first iteration of granting and will help foster this ever-growing creative ecosystem here in North Texas.

I look forward to seeing you at Nasher events over the coming months, and wish you all a wonderful summer.


Jeremy Strick
Director



PHYLLIDA BARLOW

tryst

MAY 30 – AUGUST 30, 2015

Phyllida Barlow, *Dock*, 2014 (detail),
Duveen Commission, Tate Britain, London.
© Phyllida Barlow. Photo: Alex Delfanne



This summer, the Nasher Sculpture Center presents *Phyllida Barlow 'tryst'*, a major exhibition of the work of British sculptor Phyllida Barlow. Barlow employs commonplace materials—wood, plaster, concrete, cardboard, and strips of colorful cloth or tape—in extraordinary, monumental, ramshackle, hand-built structures that expound a dizzying array of novel sculptural forms. Towering, bulky accumulations of matter “elbow their way into the room,” as the artist puts it, filling the space and looming over viewers. Recent projects at the Tate Britain in London and the New Museum in New York have showcased the prodigious talents of the now 71-year-old Barlow, who, after a distinguished career teaching at the Slade School of Art in London, is finally enjoying the broad international recognition her work has long deserved.





Phyllida Barlow, *untitled: double act*, 2010.
Plaster, fabric, scrim over polystyrene core, plywood, expanded foam 70 7/8 x 70 7/8 x 74 3/4 in. © Phyllida Barlow. Photo: Andy Keate



Installation view
of 'Phyllida Barlow. Street'
BAWAG Contemporary,
Vienna, Austria
September 9 - November 21, 2010
© Phyllida Barlow
Photo: Oliver Ottenschläger

Barlow's work has long been at odds with accepted modes of sculpture making in the United Kingdom. Coming through art school in the mid-1960s, when the so-called New Generation—all (male) students of Anthony Caro at Saint Martin's School of Art experimenting with welded steel and fiberglass painted in vibrant colors—was ascendant, Barlow's interests ultimately held a greater affinity with the broader material palette and scale of sculpture being made in the United States by artists such as Louise Bourgeois, Eva Hesse, Nancy Holt, Gordon Matta-Clark, and Robert Morris. Her work was expansive and incorporated timber, dyed fabrics, clay, and foam, and soon embraced both the materials and labor of the street and the construction site. Novel structures and installations made of diverse items such as plywood, concrete, rubber, PVC tubing, tarpaulins, various straps, and debris recalled a host of provisional structures glimpsed around the city. Piled, scattered, hoisted, or bound, Barlow's work has long engaged a stunning variety of sculptural modes and declared the beauty and nobility of commonplace accumulations and forms like the stack, the blob, and the lump.

Her exhibition at the Nasher will feature six new large-scale works inspired by and created for the unique spaces of its galleries. More than simply a presentation of unique objects, the distinct sculptures in Barlow's installations create a coherent, if varied, environment, linking to one another through materials, method of fabrication, or color palette. Greeting visitors at the entrance to the Nasher will be a series of eight objects the artist identifies as "stilted crates." These lift the bulk of the sculptural forms overhead on narrow shafts, allowing visitors to walk underneath them. Three giant bulbous masses will occupy the back half of the Entrance Gallery near the garden. Made of accumulations of polystyrene wrapped in painted fabric, with objects protruding from them, the forms measure about six feet in diameter, making them imposing physical presences.

Barlow often uses parts of works from previous installations to make new work. Although initially started for practical reasons, reusing parts of old works to make new sculptures



has become a consistent aspect of Barlow’s practice and has resulted in forging physical, structural, and formal links among disparate works spanning her career. A large monument—reminiscent of various tower structures Barlow has made previously—is suspended horizontally from a metal stand. This work will share the central gallery on the street level with other large sculptures featuring stacked, scattered, and enveloping elements, while a forest of 100 sculptures draped with colorful cloth banners will fill the lower-level gallery, spilling out into the space around the stairs.

Massive or spindly, airborne or earthbound, solid or diffuse, these new works challenge accepted notions of sculpture, blurring the line between constructed form (sculpture) and constructed environment (architecture) and providing a materially rich, seductive counterpart to the refined surroundings of the Nasher’s Renzo Piano-designed building.

More about Phyllida Barlow

Phyllida Barlow ‘tryst’ is organized by the Nasher Sculpture Center and supported by Nancy A. Nasher and David J. Haemisegger. Additional support is provided by Christen and Derek Wilson.

MEMBER GARDEN PARTY AND EXHIBITION PREVIEW

FRIDAY, MAY 29 / 7 – 9 PM

All Members are invited to celebrate the opening of the *Phyllida Barlow ‘tryst’* exhibition. Invitation for two provides complimentary parking in the Trammell Crow Center garage.

Wine Reception and Light Hors D’Oeuvres
RSVP by May 23 to memberevents@nashersculpturecenter.org or 214.242.5154.



Installation view of 'Phyllida Barlow. G/G, Hauser & Wirth Somerset, July 15 – November 2, 2014.
Courtesy the artist and Hauser & Wirth© Phyllida Barlow. Photo: Alex Delfarne

360: ARTISTS, CRITICS, CURATORS SPEAKER SERIES

**PHYLLIDA BARLOW, EXHIBITION ARTIST,
IN CONVERSATION WITH TYLER GREEN AS A LIVE
RECORDING FOR MODERN ART NOTES PODCAST**

SATURDAY, MAY 30 / 2 PM

British sculptor Phyllida Barlow has created six new large-scale works for her exhibition *'tryst'* at the Nasher Sculpture Center. Working with materials most commonly associated with construction and industry, such as concrete, plywood, 2x4s, PVC tubing, polystyrene, and brightly colored fabrics, Barlow explores an impressive variety of sculptural forms in sprawling, ramshackle, hand-built structures that challenge the often refined museum and gallery environments that contain them. After a distinguished career at the Slade School of Art in London, where she taught some of the most successful artists of the past 20 years—including Tacita Dean, Douglas Gordon, Rachel Whiteread, and Martin Creed—the 71-year-old Barlow is just now being recognized for the importance of her own work. In celebration of the opening of her exhibition at the Nasher Sculpture Center, Barlow will speak publicly about her work in conversation with noted writer and interviewer Tyler Green.

Tyler Green is an award-winning art journalist. He owns two digital properties: Modern Art Notes (MAN), a key national source of art-focused criticism and reportage, and [The Modern Art Notes Podcast](#). The MAN Podcast is the most listened-to audio program about art in the United States. Pulitzer Prize-winning art critic Sebastian Smee called The MAN Podcast “one of the great archives of the art of our time.”

Free with admission. Free for Members. Complimentary wine reception.

+ RSVP

“Every movement we make in relationship to a sculpture generates another point of view that is also another image. That’s what I mean by failing to escape the image. Our physical movement in relationship to sculpture’s stillness is the triumph of sculpture.” — Phyllida Barlow

Sponsored by Sylvia Houglund
Supported in part by: City of Dallas, Office of Cultural Affairs



GIUSEPPE PENONE: **BEING THE RIVER, REPEATING THE FOREST**

SEPTEMBER 19, 2015 – JANUARY 10, 2016

Giuseppe Penone,
Spazio di Luce (Space of Light), 2008–12,
Bronze and gold, 98 7/16 x 787 3/8 x 70 7/8 in.



Italian artist Giuseppe Penone has played an integral role in the development of art over the past five decades. From his conceptual and performative works of the 1960s and 70s to the large-scale sculptural installations of the past 10 years, Penone has explored intimate, sensate, and metaphysical connections with nature. Working in a stunning variety of materials—including clay, wood, stone, metal, plaster, resin, acacia thorns—the artist makes palpable and present the analogous processes of nature and art: carving large trees along their growth patterns to reveal the sapling contained within; elaborating the interior space of his closed hand into a large-scale sculpture that both contains his hand and enlarges the space it contains; rendering the swirling mists of his breath in the cold in tactile clay forms that contain the impression of his body. *Giuseppe Penone: Being the River, Repeating the Forest* will be the first U.S. museum exhibition of the artist's work in over thirty years and will feature a selection of work in a variety of materials highlighting the development of Penone's ideas over the course of his career.

- > Read Associate Curator Catherine Craft's 2012 feature for *Places for Sculpture* on Penone's *Garden of Fluid Sculptures* at the Reggia di Venaria, Italy.
- > Watch a video on *Spazio di Luce*.

CHALET DALLAS

OCTOBER 3, 2015 – FEBRUARY 7, 2016

This fall, in collaboration with architect Edwin Chan, artist Piero Golia will completely transform the Nasher's Corner Gallery into a luxurious salon that integrates architecture, entertainment, and works of art by Golia's friends Pierre Huyghe, Mark Grotjahn, Jeff Wall, and Christopher Williams. This reinterpretation of Golia's Chalet Hollywood will serve in Dallas as a tool to build and expand the idea of community by providing an intimate gathering spot for influential and creative minds to meet and interact in a relaxed, beautiful environment. During the daytime, it will be a space that museum visitors can view and experience; on certain evenings, it will have a different life as an artists' salon in the tradition of Gertrude Stein's Paris apartment.

For the past 13 years, the Naples-born artist has called Los Angeles home and has worked tirelessly to build a community out of L.A.'s notorious vastness. In 2005, he established the Mountain School of Arts with friend and fellow artist Eric Wesley, and in 2013 he opened the Chalet Hollywood in the backroom storage space of Los Angeles Contemporary Exhibitions (L.A.C.E.) just off Hollywood Boulevard. These two projects represent Golia's efforts to bring people together: The former congregated emerging artists with seasoned professionals in a relaxed, if rigorous, alternative graduate school, while the latter promised visitors unpredictable entertainment and conversation in an opulent setting.

Beyond these altruistic efforts, Golia makes objects and creates situations that explore and challenge the mechanisms and absurdity of the art world with incisive humor. Past projects include his performance as part of the 2001 Tirana Biennale, for which the artist rowed across the Adriatic Sea to become the first illegal Italian immigrant in Albania; or his 2008 display of a 35-foot bus crushed to the dimensions of his gallery's small booth at an L.A. art fair. Golia considers his most recent work shown in the international biennial exhibition *Prospect.3: Notes for Now* in New Orleans to be the second of a three-act performance sculpture. Titled *The Comedy of Craft*, Golia's monumental foam reproduction of George Washington's nose (appropriated from Mount Rushmore) is a work in progress: Golia and a team of assistants completed the first act of carving the nose during the exhibition *Art L.A.* in 2014, while college art students performed the second act in New Orleans in 2015 by covering the foam sculpture in liquid rubber to prepare the mold. For the nose's final act, Golia plans to cast the 18-by-21-foot sculpture in solid bronze.

Golia was born in Naples, Italy in 1974. A solo exhibition, *Double Tumble or the Awesome Twins*, was presented at the Stedelijk Museum, Amsterdam in 2010. His work has been shown in major exhibitions in the United States and Europe, including *The Gold Standard*, P.S.1, New York (2007); *Vesuvius*, Moderna Museet, Stockholm (2007); *Artist's Museum*, Museum of Contemporary Art, Los Angeles; *California Biennial*, Orange County Museum of Art (2010), and *Premio Italia*, Museo MaXXi, Rome (2011). In 2004, his film *Killer Shrimps* was selected for the Venice Film Festival.

[!\[\]\(7a315dbd5736d1ca324577d88145843b_img.jpg\) More about Piero Golia](#)



Piero Golia, *Chalet Hollywood* (detail featuring Pierre Huyghe aquarium), 2013. Photo: Joshua White



SIGHTINGS: **ALEX ISRAEL**

OCTOBER 24, 2015 – JANUARY 31, 2016



The work of Alex Israel deals in the images and cultural eccentricities of his native Los Angeles. From his sunglasses company Freeway Eyewear to his YouTube talk show called *As It LAys*, wherein he interviews famous and not-so-famous Hollywood personalities, Israel is always plumbing the surface of the iconic pop culture of L.A. to better understand its global influence. For his *Sightings* exhibition at the Nasher, Israel will combine new sculptural objects made in the vernacular vocabulary of Hollywood movies to make a quasi-narrative installation related to a film that Israel is soon to release.

Alex Israel, view of installation at
Carl Kostyál Gallery, Stockholm
August 29 - October 5, 2013

RADIO NO.1 (1960)

JEAN TINGUELY

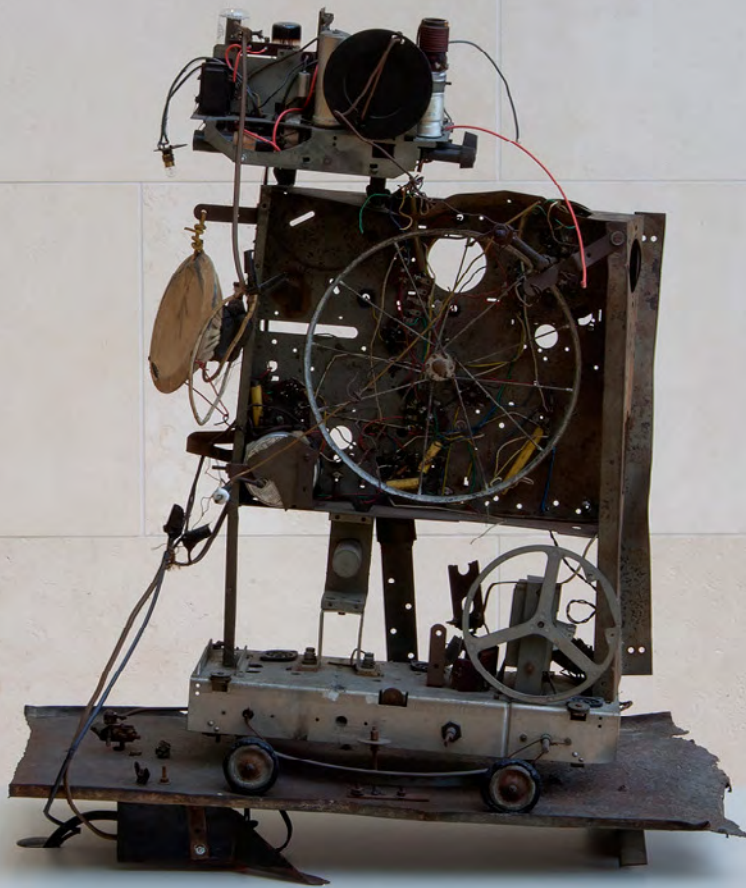
Visitors to the Nasher Sculpture Center this summer will have the rare opportunity to see—and hear—*Radio No. 1* (1960), an early example of kinetic sculpture by Swiss artist Jean Tinguely (1925-1991). Tinguely came to prominence in Paris in the late 1950s as one of a new generation of artists, sometimes called New Realists or Neo-Dada, who sought to bring the objects of everyday life into their art and to solicit the active engagement of viewers. Tinguely first gained notoriety for his “meta-matic” motorized sculptures, which contained spools of paper along with pens or paints and brushes. When operated by viewers, the machines sprang to life, creating in jerky mechanical movements a series of marks that seemed to parody the emotionally agitated canvases of Art Informel and Abstract Expressionism.

In 1960, Tinguely arrived in New York for an exhibition of his sculptures at the Staempfli Gallery, and he was invited by the Museum of Modern Art to create a temporary work. Thrilled with the energy and activity of the city, Tinguely spent days combing through junkyards to obtain materials for *Homage to New York*, a gigantic machine that would, he proposed, “self-destruct” in the museum’s garden. In the process of gathering bicycle wheels, motors, and a variety of other materials, Tinguely met numerous artists sympathetic to his work, including John Chamberlain and Richard Stankiewicz, but none more so than Robert Rauschenberg, well-known for his Combines, collaged amalgams of painting and sculpture that also drew materials from the city streets. On the day Tinguely was constructing *Homage* at the museum, Rauschenberg arrived with *Money Thrower for H.T.N.Y.*, a small sculpture with spring-loaded dollar coins that would be flung in all directions—a sly commentary on the high-spirited expenditure of Tinguely’s grand project. Some 27 feet high and 23 feet long, with 15 motors working on eight timers, Tinguely’s *Homage to New York* sent up a weather balloon (which burst), released tinted smoke, created and destroyed meta-matic paintings, and sent bottles crashing, all to a soundtrack of a player piano, drums, a radio broadcast, and other sounds, before the fire department put an end to it prior to its complete collapse.

Radio No. 1 mixes salvaged elements from *Homage to New York* (such as the baby carriage wheel at the composition’s center) with the inner workings of a radio. When activated, the sculpture’s engine produces a tremulous back-and-forth movement and powers the discordant sounds of the radio constantly changing stations. Today, with the radio unable to pick up existing frequencies, the sounds issue from an MP3 file prepared in accordance with the specifications of the Museum Tinguely in Basel, Switzerland. The work’s current installation at the Nasher places *Radio No. 1* in close proximity not only to the reclaimed automotive parts of Chamberlain’s *Zaar* and welded mufflers and pipes of Stankiewicz’s *Untitled XXXII*, but also to the playful movements of Alexander Calder’s *Spider* and Isamu Noguchi’s *Gregory*, with its precisely interlocking parts. At rest, *Radio No. 1* appears as a work of assemblage, its composition arrayed in a loose grid structure; activated, the work springs into life as a rickety, rocking jolt of motion in the otherwise quiet confines of the museum.

Reportedly made in Rauschenberg’s studio, *Radio No. 1* remained in his collection for the rest of his life. At the time of its creation, it signaled an important step in an ongoing conversation between Tinguely and Rauschenberg about the relation of art and technology, the roles of the artist and viewer, and the seemingly unlimited potential of materials available to use in works of art. In the 1959 Combine *Broadcast*, Rauschenberg embedded three working radios. Through Tinguely, he met and began collaborating with the engineer Billy Klüver, who would assist Rauschenberg in further experiments with the intersection of sound and sculpture. In its compact form, *Radio No. 1* offers visitors to the Nasher a window onto the joyously chaotic, experimental world of Tinguely’s—and Rauschenberg’s—work at the threshold of the 1960s, a period of great fascination with the ease and dangers wrought by the ascendance of technology in daily life.

 **Watch *Radio No. 1* in motion**



[Some thoughts on the Nasher Prize]

BY MICHAEL CORRIS

NEWS ITEM: “At Christie’s evening sale in New York on May 11, Alberto Giacometti’s life-size sculpture *L’homme au doigt (Pointing Man)* was on sale for the first time at auction. The work has been owned by a ‘distinguished private collector’ for the last 45 years, according to a statement from Christie’s. The auction house has estimated that the piece would sell ‘in the region of \$130 million,’ which would break the current auction record for the entire medium of sculpture.”

Thus, a typical example of auction house frenzy passes before our eyes. We are inured to this sort of thing, this vulgar boost to the commonplace that in art, as in life, the trappings of success equate to value. Rubbish!

Does anyone recall Clement Greenberg’s melancholic observation that artists are tied to the world via an umbilical cord of gold? He bemoaned that fact when he scribbled it down in 1939. What pathos now attaches to such an observation? Surely, the paradoxical nature of the artist’s life has dissolved into a parody of itself, thanks to the overheated professionalism lurking in contemporary art

Against this ground, what can we say about a prize of \$100,000 to be awarded to an artist of significance working in the vastly expanded field of sculpture? Do we need it? Could it possibly be the right thing to do?

Yes! I am convinced that the acknowledgment of an artist’s achievement can be discharged with intelligence and grace if it is done so by his/her/their peers. This is the path that the Nasher Prize has taken, from the composition of the panel charged with making such a judgment to the conditions of the award.

There is no person on the panel who is not supremely qualified to make such a judgment. Moreover, the chosen artist is not required to perform — by making a work of art as a condition of the award — or to compete. There is no public shortlist and the deliberations of the panel will remain confidential.

I suppose one might say that the Nasher Prize is ethically neutral. Yet one must expect more of such an accolade. The Nasher Prize has the potential to do something profoundly moral, something that will transcend the norms of a market-saturated world of art. In short, the Nasher Prize has the potential to recognize the achievement of an artist whose work has been under-recognized or simply unacknowledged.

That old-school moral compass Ad Reinhardt scolded us, saying, “The business of an artist is to exhibit work.” He was clear about the meaning of this injunction: to be an artist one need not be a celebrity and does not need any more money, possessions, or status than anyone else.

The Nasher Prize has the potential to exemplify this sentiment as it assesses the lifetime of work by artists of significance. I invite the Nasher Prize panel to dream, and while dreaming to achieve something wonderful, astonishing, and good for art.

Michael Corris is Professor of Art at the Meadows School of the Arts / Southern Methodist University and a member of the Nasher’s Program Advisory Committee.

[➤ More on the Nasher Prize](#)

2016 INAUGURAL NASHER PRIZE JURY



PHYLLIDA BARLOW
ARTIST / UK



LYNNE COOKE
SENIOR CURATOR,
NATIONAL GALLERY OF ART,
WASHINGTON, D.C. / USA



OKWUI ENWEZOR
DIRECTOR,
HAUS DER KUNST /
GERMANY



YUKO HASEGAWA
CHIEF CURATOR, MUSEUM
OF CONTEMPORARY ART
TOKYO (MOT) / JAPAN



STEVEN NASH
FOUNDING DIRECTOR,
NASHER SCULPTURE CENTER
AND DIRECTOR,
PALM SPRINGS
ART MUSEUM / USA



ALEXANDER POTTS
ART HISTORIAN / USA



NICHOLAS SEROTA
DIRECTOR, TATE / UK



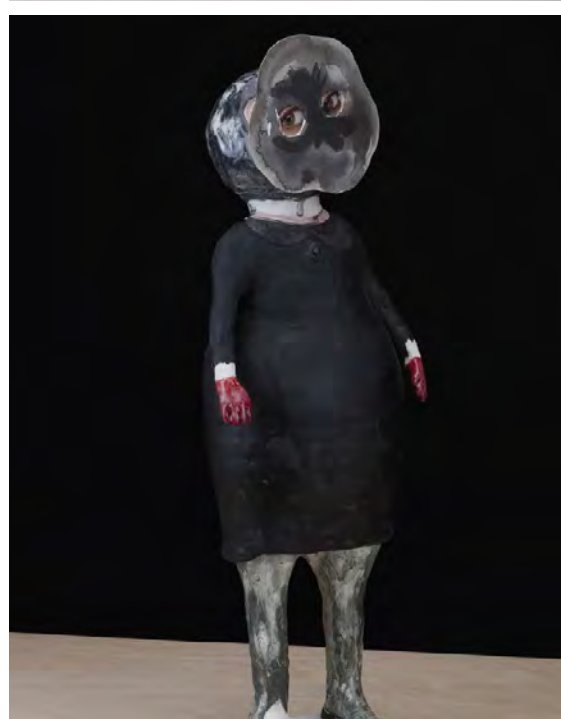
JENNIFER EAGLE
CO-CHAIR,
NASHER PRIZE



CATHERINE ROSE
CO-CHAIR,
NASHER PRIZE



Watch Jury
Announcement
Video



CLOCKWISE: Christopher Blay, 1. *MLJKF or the 2SAS*, 2014, sculpture, 2' x 1.5' x 1'. / Celia Eberle, *Continental Drift*, 2013, giraffe bone, African diamonds, iron wire, marble base, 30 x 6 x 6". Margaret Meehan, *Little Black Dress*, 2014, Porcelain, glaze, under glaze, glaze, ink, collage, velcro and wood, 22" x 4.5" x 10" / Jeff Gibbons, *Bunny Machine (Artificial Nature for a Post Apocalyptic Dystopia)*, 2015, paper, magazine clipping, wire hangers, box fan, paint bucket. 55" x 20" x 20". / Interior of Brick Haus Collective.

ARTIST MICRO- GRANTS

In 2003, Raymond Nasher chose to make a permanent home for the Nasher Collection in Dallas. Since then, the Nasher Sculpture Center has become an indelible part of the city's cultural landscape and an important focal point of inspiration for artists and art lovers around the world. In this spirit, the Nasher Sculpture Center recently announced a new Artist Microgrant program, which specifically focuses on nurturing the talents of North Texas artists through the distribution of small-sum grants, awarded twice yearly. Through the Artist Microgrants, the Nasher hopes to inspire local innovation, and uphold North Texas' global reputation as a cultural center.

The Nasher Sculpture Center announces the winners of the inaugural Nasher Sculpture Center Artist Microgrants, chosen by a jury of Dallas-based artists Frances Bagley, Annette Lawrence, and John Pomara and the Chicago-based artist Tony Tasset, as well as Nasher Assistant Curator Leigh Arnold and Nasher Curator of Education Anna Smith. This spring each awardee received \$1,000 to realize projects related to his/her studio practice. Another round of microgrants will be awarded in the fall.

"Artists are typically very resourceful in finding ways to bring their ideas to fruition," says Director Jeremy Strick, "but since even the savviest artist sometimes can't realize the hopes for a project without some outside financial assistance, the Nasher is proud to have initiated this microgrant program in support of our artist community. Need for this program was demonstrated by the large number of applications we received, and we're grateful to our strong panel of jurors for their hard work in selecting an impressive group of talented artists to receive this first round of awards."

The five inaugural Nasher Sculpture Center Artist Microgrants were announced on May 1, 2015. Those awardees are:

Christopher Blay, Fort Worth. Blay plans to realize a video production and installation of the project "Kara Walker Texas Ranger", which considers the history of violence toward African Americans by police and other armed authorities. The project will be completed in collaboration with New York puppeteers Lake Simons and Christopher Green.

blayblogger.blogspot.com

Brick Haus Collective, Denton, Artists Rachel Fisher and Abby Sherrill will use funds to establish an artist-run incubator space in Denton which will include affordable studio spaces as well as opportunities for artists to collaborate and participate in exhibitions, performances, and instructional workshops.

Celia Eberle, Dallas. Eberle has been using stone and natural materials in her work in recent years, which require pneumatic tools to carve. She plans to use her microgrant to purchase a new compressor to operate carving tools.

celiaeberle.com

Jeff Gibbons, Arlington. Gibbons will use his funds to rent a studio space in Dallas and pay for the transport of his work to national and international exhibitions.

jeffgibbons.net

Margaret Meehan, Dallas. Meehan often uses clay in her artistic practice and has always had to rely on outside sources for the use of a kiln to fire the work. But, she recently was able to purchase a kiln, and will put her microgrant funds toward hiring an electrician and purchasing an environmental vent so it can function safely in her studio. margaretmeehan.net



TATLIN'S WHISPER #6



In April, the Dallas Arts District Museums—the Crow Collection of Asian Art, the Dallas Museum of Art, and the Nasher Sculpture Center—collectively restaged the controversial Cuban artist Tania Bruguera’s participatory artwork *Tatlin’s Whisper #6* in front of the Nasher Sculpture Center. For the piece, members of the general public came forward and spoke freely for one minute about aspirations for the future, politics, or the importance of free speech.

Bruguera was arrested last December when she attempted to stage the performance in her native Cuba, and has now been branded a “counterrevolutionary” by the Cuban government. If convicted, she faces sentencing of at least three years in prison. After a call to action by Creative Time director Anne Pasternak to join in support of Bruguera and

other artists around the world who face criminal charges and violence for exercising their basic human right to free expression, museums across the country restaged the performative piece; MoMA, the New Museum, the Queens Museum, and the Hammer Museum were among the participating institutions, and Creative Time restaged the work in Times Square’s Duffy Square. The work’s restaging was rooted in Article 19 of the United Nations Declaration of Human Rights, which states that everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive, and impart information and ideas through any media and regardless of frontiers.

For the restaging at the Nasher, a crowd of about 50 came to show their support and participate, including the

directors of the three participating museums: Amy Lewis Hofland of the Crow Collection, Maxwell Anderson of the Dallas Museum of Art, and Jeremy Strick of the Nasher, as well as DMA Contemporary Art Curator Gavin Delahunty and the entire curatorial staff of the Nasher: Jed Morse, Catherine Craft, and Leigh Arnold. The Nasher curators took turns reading Bruguera’s *Manifesto on Artists’ Rights*, a list of statements about the importance of free expression in the formation of culture.

LEFT: Witte de With Center for Contemporary Art-Rotterdam, Netherlands-Credit, Facebook WdWCCA.jpg
 TOP LEFT: Creative Time President Anne Pasternak-Times Square-Credit, Jilian Steinhauer for Hyperallergic.jpg
 TOP RIGHT: Catherine Craft-Nasher-Credit, Cassandra Emswiler Burd

The Life & Legacy of Evelyn Kelly Lambert



In 2014, the Nasher Sculpture Center and Peggy Guggenheim Collection launched a collaborative internship program named in honor of collector and philanthropist Evelyn Kelly Lambert, who called both Dallas and Venice home. Inaugural Evelyn Kelly Lambert Intern Melinda McVay reports on the local and international impact of the legendary Mrs. Lambert.

"If I were ever to write a book, I would start with this: 'The Truth is mighty and I respect it. Therefore I will use it sparingly.'" Although Evelyn Kelly Lambert never wrote that book, she lived a life that was worthy of one. Those who knew Mrs. Lambert remember her as one of the last true grandes dames, a woman who organized lavish parties that supported numerous cultural events and institutions, spearheaded campaigns and even founded organizations to accomplish her goals. Born and raised in Tennessee, Evelyn became a citizen of the globe whose adventurous spirit led her to far-flung locales. She worked as a reporter in Cuba during Prohibition and after, transported produce

in Baja, lived on a houseboat in Kashmir, sailed the seas of South America, set out to explore Asia, and traveled around the world on numerous occasions throughout her lifetime.

It was opportunity that brought Evelyn to Dallas when, in 1948, she took a position as the Director of Advertising for Neiman Marcus. Here, she quickly became a force in the fashion and art world and was reported to have been "one of the highest paid women executives in the nation" during her time with the company. Evelyn recalled her time at Neiman Marcus fondly, especially because it was there that she first met her husband, prominent Dallas landscaper Joe Lambert Jr., who is remembered for introducing azaleas to Dallas. Evelyn and Joe were the quintessential couple. "They complemented each other," an old friend told *The Dallas Morning News*. "Joe was private and taciturn. Evelyn was flamboyant. But I've never known two people of such style and taste." Another friend remarked: "Joe and Evelyn were not just a couple

LEFT TO RIGHT: Evelyn in the Bacardi Room at the Empire State Building, New York, 1938. Photograph by Carl Van Vechten, 146 Central Park West, Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library.
 Evelyn Kelly Lambert c. 2000. Photo by Alejandro Gómez de Tuddo.
 Evelyn and Joe Lambert Jr. depart for a trip to New York, Bermuda, Azores, Lisbon, Madrid, Rome, Italy, Switzerland, Paris, and London. From the collections of the Texas/Dallas History and Archives Division, Dallas Public Library Archives.
 Evelyn and Macy's Thanksgiving Day parade balloon designer Tony Sarg at a ham and turkey carving contest c. 1935 - 1945. Manuscripts and Archives Division, The New York Public Library.
 Evelyn commentates the Dallas Fashion Arts for the American Fashion Association show. From the collections of the Texas/Dallas History and Archives Division, Dallas Public Library Archives.



... They were a force, a miraculous, energizing, enhancing force." Their extravagant parties soon became the talk of the town.

Evelyn loved the collaborative, can-do spirit of Dallas and became a dynamic advocate in the community. "The thing that impressed me about Dallas," she once said, "was that, for the first time, I identified with the pulse of a community. In New York and California, it was always 'they did this' and 'they did that'. But in Dallas, it was 'we did this'." To give back to the city she called home, Evelyn worked to shape the art and cultural world of Dallas. According to *Texas Monthly*, she "was one of the most influential forces on the Dallas social scene through much of the fifties and sixties. Smart and dynamic, Lambert was a woman whose imprimatur could immediately put any cause in the social limelight." Evelyn devoted her time and energy to many causes, serving on the boards of the Dallas Civic Opera, Dallas Theater Center, Dallas Contemporary Arts Museum, Dallas Fashion Group, and Northwood

Institute. She was the Volunteer Coordinator for the women's section of the Red Cross Membership and Fund Campaign, and she served on the founding committee of the Dallas Boys Club and the Dallas Girls Club. In 1966, Evelyn co-founded TACA (Theater Arts Center Auction) with her friends Jane Murchison and Betty Blake. Fellow TACA founder Virginia Nick told a *Dallas Morning News* reporter that Evelyn deserved "99 percent of the credit" for establishing TACA's role as an arts builder in Dallas: "She had always thought of fabulous things to do. No one had ever heard of an auction to raise money."

Evelyn's cultural advocacy grew out of her lifelong belief in the value of art: "I have lived by and with the visual arts all my life. My mother had an iron will, she was determined that I would be a vulture for culture, if it killed me." She began to collect art when she was in her 20s while living in Cuba. Her first purchase was a small abstract painting by Wilfredo Lam in 1930; later, she would acquire artworks by Pablo Picasso, Salvador Dali, Jean Arp, and Alexander



Calder. Her main interest was abstract art: "Abstraction to me is very revealing because abstraction can be one thing one day and another thing the next. That's why abstract paintings are called abstract! It's in the eye of the beholder, in color and form. They don't have to be objects. It's a departure from objects. It is the same with memory. It's how you train your reflections. You can train them when they are objective and positive, or you can change them when they are pessimistic and sad and dramatic. The same event can be both sublime and beautiful."

Although Dallas always remained home, Evelyn and Joe retired to Venice in 1968, where Evelyn continued to dazzle. "She has done a great deal to promote American goodwill in Italy," said one arts supporter. "She's a strong, powerful woman. In Italy, they call her the

female Pope because she could easily run the Vatican." Evelyn and her husband restored a 16th-century villa and garden in the Venuto, which the government of Italy has declared a national monument and now serves as a music conservatory.

Determined to continue her charitable work in Italy, Evelyn co-founded Friends of Venice, which was loosely related to the International Fund for Restoration of National Monuments. "Many people are crusading for the physical restoration of Venice," Evelyn noted in an interview with *The Dallas Morning News*, "but what we want is to keep the great creative life of the city going." In true Dallas fashion, Evelyn raised money for her cause "through such fascinating events as an auction that offered a weekend in Evelyn Lambert's Italian villa or a French picnic, Texas-style, with caviar, champagne and a



complete symphony orchestra playing in a garden during the meal.”

Evelyn Kelly Lambert left Venice in 1990, seeking the climatic health benefits of Cuernavaca, Mexico, where she lived until her death in 2004. In her new home, she continued to support various art organizations and laid the groundwork for a yet-unrealized Guggenheim Guadalajara.

The Evelyn Kelly Lambert Internship has been made possible thanks to the support of Rob Kendall and Tony Holmes.

CLOCKWISE: Evelyn and Joe Lambert Jr. speak with Rufino Tamayo, 1950s. Courtesy of Dallas Museum of Art Library.
 Evelyn and Joseph O. Lambert, Jr. with Mary Jo and Jack C. Vaughn, Beaux Arts Ball, 1967. Courtesy of Dallas Museum of Art Library.
 Evelyn Kelly Lambert, c. 1980s. Image courtesy of Karim Takieddine, godchild of Evelyn Lambert.
 Evelyn with out-of-town fashion editors c. 1948-50. From the collections of the Texas/Dallas History and Archives Division, Dallas Public Library Archives.
 Evelyn at the groundbreaking of the Northwood Institute, c.1966.
 Evelyn and guests celebrate New Year's Eve in Cuernavaca c. 1993.

“I think I’ve had a very good life. I’ve had highs and lows. The highs are accomplishing the things I set out to do, like bringing contemporary art to Dallas. To be the wife of the man who beautified Dallas. To bring as many Texans to Venice as there are Venetians,” she said, but when it comes to regrets in life, Evelyn claimed, “I have a very bad memory for regrets.”

ARTIST CIRCLE GRAMMERS

INTRODUCING A HANDFUL OF ARTISTS FROM OUR ARTIST CIRCLE MEMBERSHIP GROUP AND WHAT THEY HAVE BEEN INSTAGRAMMING



RYAN GOOLSBY

is an artist based in Dallas who received an MFA from TCU in 2014 and works at SMU as the Technical Manager of the Meadows School of Art.

[@gools](#)
ryangoolsby.com



RYDER RICHARDS

is a constant maker, intermittent writer, and occasional thinker who often collaborates and curates.

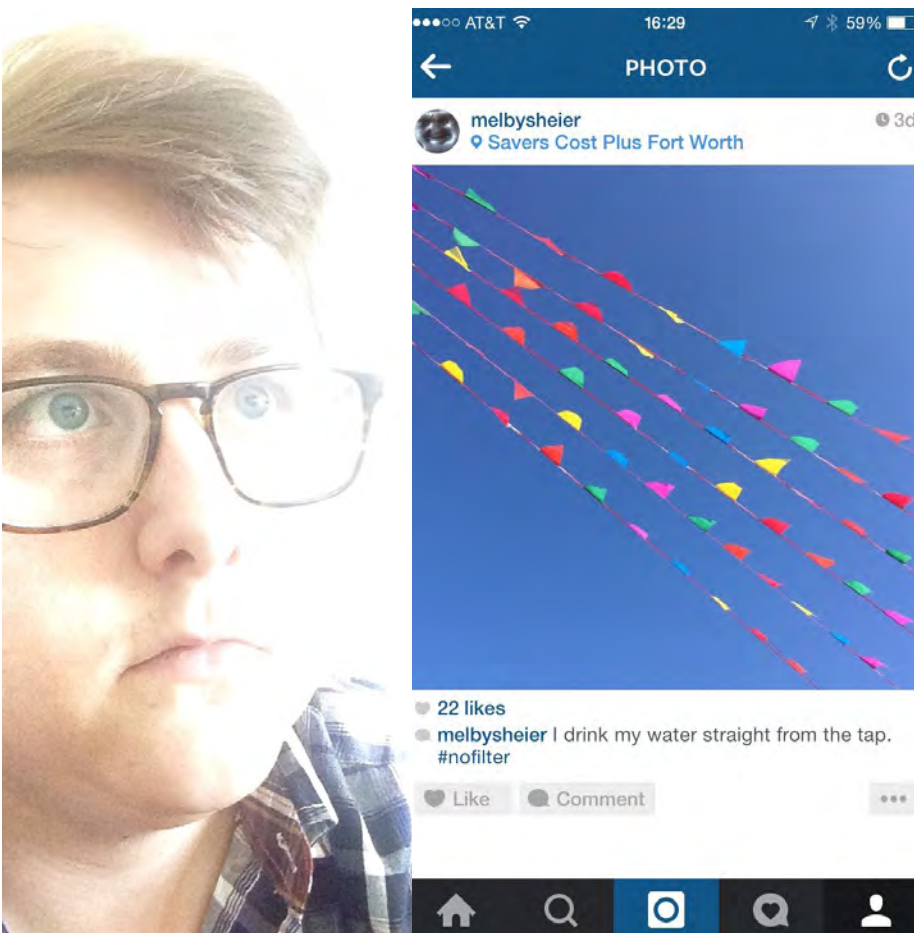
[@ryder_richards](#)
riderrichards.com



SHELBY DAVID MEIER

is a conceptual artist whose work is a series of humorous investigations and interpretations.

[@melbysheier](#)
shelbydavidmeier.com





DOUG LAND

is a magpie in
disguise and maker
of phosphorescent
mechanical botanicals.

[@dougeyeland](#)
dougeyeland.com





TIFFANY WOLF

works as a Curator of Education at the Modern Art Museum of Fort Worth and on her way home, she stops at her studio and makes art.

@stifferny





Musée Picasso, top of central staircase.
Photo: Courtesy Habitually Chic
(<http://habituallychic.luxury/2014/10/musee-picasso-reopens-in-paris/>,
accessed May 1, 2015)

Musée Picasso, Paris

BY CATHERINE CRAFT,
ASSOCIATE CURATOR,
NASHER SCULPTURE CENTER

Last fall, on what would have been the artist's 133rd birthday, the Musée Picasso opened its doors after an extensive, often fraught, five-year renovation. The museum is home to a rich and wide-ranging collection of what might be called "Picasso's Picassos"—the artworks that he kept in his possession throughout his famously long and productive life. When the artist died in 1973 at the age of 91, the works of art in his estate numbered in the tens of thousands; just five years earlier, the French government put in place a law to encourage the preservation of its national heritage by allowing heirs to pay estate tax through the donation of artworks. With the state receiving first choice of paintings, sculptures, and works on paper when Picasso's estate was divided among his heirs, the resulting collection provides an unmatched glimpse into the creative fervor and intellectual restlessness of the artist's life and work.

The site of the Musée Picasso is a magnificent 17th-century mansion in the Marais quarter known as the Hôtel Salé. Declared a historic monument in 1968, its grand staircase and rich stone and plaster details make it a worthy destination in itself. Although the building has no direct connection to Picasso, its location—near the Centre Pompidou, under construction in the early 1970s, and art galleries of the Marais—made it an appealing choice for government officials. Between fulfilling the obligations of restoring a historic building and creating galleries suitable for the display of artworks, the Musée Picasso would not open its doors until 1985. Faced with a wealth of great artworks, visitors nonetheless confronted surprisingly cramped quarters and a layout of rooms that was none too clear. In 2010, the museum closed again, for another renovation, which included an increase in gallery space.





TOP: Exterior, Hôtel Salé. © Musée national Picasso Paris. Photo: Béatrice Hatala

BOTTOM: Third-floor gallery showing paintings and sculptures made by the artist after World War II, from the Musée Picasso's permanent collection. Photo: Courtesy Habitually Chic (<http://habituallychic.luxury/2014/10/musee-picasso-reopens-in-paris/>; accessed May 1, 2015)

By moving offices off-site, the museum was able to more than double the available exhibition space, which now occupies the basement to the attic—five floors altogether.

The works on view for the reopening are still only a small portion of the museum's collection, but there is more than enough to provide a rich introduction to Picasso's work. To begin with, there are the works that Picasso refused to sell, from *Still Life with Chair Caning*, his landmark collage of 1912 that helped to usher in a lifetime of artistic experimentation with everyday objects, to the monumental, melancholy classicism of *The Flutes of Pan* (1923). Although his early masterpiece *Demoiselles d'Avignon* is in the Museum of Modern Art, New York, one room at the Musée Picasso brings together sketches and studies related to that seminal work, providing an intimate and thrilling look at the artist's searching permutations of human anatomy. The top floor, with its enormous exposed wooden beams, is reserved for Picasso's collection of works by other artists, allowing viewers to see what shaped and informed his art. Among the treasures on this floor are a rigorous, luminous landscape by Paul Cézanne; a fervent and obsessive self-portrait by the young Joan Miró; a brashly controlled image by Henri Matisse of his daughter Marguerite; and canvases by Renoir, Modigliani, Rousseau, and Degas, among others. But in this illustrious company of fellow modernists is also a group of African masks and sculptures, Picasso's great inspiration early in his career. Among these is his Grebo mask, from Côte d'Ivoire, the cylindrical, protruding eyes of which are said to have inspired Picasso's Cubist rethinking of human anatomy.

The Musée Picasso's collection has its weaknesses and its strengths. There are relatively fewer paintings from the artist's early Rose Period, for example, but an abundance from the later 1920s and 1930s, and also from the last decade of his life (particularly with the more recent donation from the estate of his widow, Jacqueline Rocque Picasso). There are as well many drawings, sketches, and prints, but most enticing, perhaps, are Picasso's sculptures, many of which he held back from the market. As presented in the reopened Musée Picasso, sculpture emerges as the most revelatory, vital, and exciting aspect of his work. Given the fragility of their varied materials, the museum's presentation of these works is especially important, as they are objects that will likely not often travel to other institutions.

The sculptures span most of Picasso's life as an artist. The basement galleries, each devoted to one of Picasso's studios and the works created there, include a tall, slender 1906 wooden carving with touches of black and red paint that depicts his companion Fernande (also the subject of the Nasher's *Head of a Woman*

(*Fernande*), 1909); although it suggests the young artist's strong interest in Gauguin, it possesses a totemic power all its own. Upstairs, in galleries devoted to Picasso's inventive exploration of Cubism, the true highlights are the ingenious relief constructions he made from cardboard, sheet metal, and other materials to bring his experiments in painting into tactile reality. Photographs of Picasso's studio show that he kept these objects – often representations of violins, guitars, and other musical instruments – around him, often combining and recombining them to create three-dimensional still lifes.

In addition to the Cubist reliefs, the museum also shows outstanding examples of Picasso's sculptures in materials and techniques that resonate with works in the collection of the Nasher Sculpture Center.

In addition to the Cubist reliefs, the museum also shows outstanding examples of Picasso's sculptures in materials and techniques that resonate with works in the collection of the Nasher Sculpture Center. The Nasher's 1931 *Head of a Woman*, inspired by the artist's relationship with Marie-Thérèse Walter, displays a raw, primitive power found in works from the same series at the Musée Picasso, in which the facial features suggest male and female genitalia. *Flowers in a Vase* (1951-53), a focal point of the Nasher's 2012 exhibition *Return to Earth: Ceramic Sculpture of Lucio Fontana, Fausto Melotti, Joan Miró, Isamu Noguchi, Pablo Picasso 1943-1963*, startles through its bold combination of ceramic and plaster, but would be perfectly at home in the company of such works at the Musée Picasso as *Little Girl Skipping Rope* (1950) and *The Goat* (1950), both of which use basketry to build out their larger forms, in addition to clay objects, plaster, and other materials. Such works give a great sense of Picasso's resourcefulness, energy, and humor, and implicitly argue that sculpture was both an essential site of his art and a continuing source of enlivening inspiration. Likewise, the Nasher's *Head of a Woman* (also called *Head of Jacqueline*) of 1957 provides a fitting introduction to the Musée Picasso's extensive collection of folded and painted sheet metal sculptures—a medium that he used to play with the changing points of view initially developed in his paintings – but also to the many representations in the museum collection of Picasso's second wife, the longest-lasting of his many relationships.



The renovated Musée Picasso unfortunately still has its flaws, namely that the galleries remain somewhat small and cramped, and do not flow into one another in a clear way. There are curious juxtapositions and dead-ends, although this occasionally makes for unexpected and pleasant surprises – such as finding the bronze sculpture *Pregnant Woman* (a cast of which is also in the Nasher’s collection) tucked away by itself in a tiny basement gallery under the stairs. When the museum is full of visitors —as it has consistently been since its reopening—the galleries

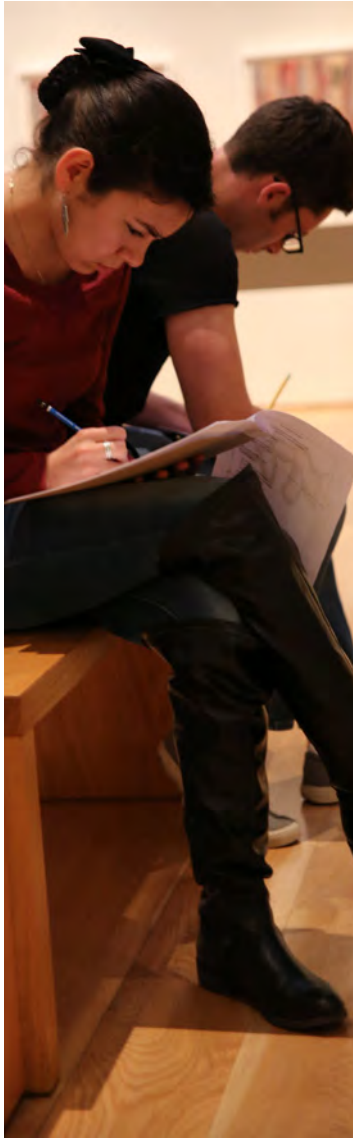
fill up quickly, and the small new café cannot even be entered. But considering the artworks that lie within, this popularity is no surprise, and is likely to continue.

The rounded, metamorphosing forms of sculptures made by Picasso in Boisgeloup, along with a related painting, all from 1931, in the Musée Picasso’s current installation. Photo: Catherine Craft



Planning a visit in advance is highly recommended;
online reservations can be made on the museum's website:
<http://www.museepicassoparis.fr/en/>

Other museums and galleries in the Marais:
Centre Pompidou <https://www.centrepompidou.fr/en>
Musée d'art et d'histoire du Judaïsme <http://www.mahj.org/fr/index.php>
Galerie Marian Goodman <http://www.mariangoodman.com/>
Galerie Perrotin <https://www.perrotin.com/>
Galerie Thaddeus Ropac <http://ropac.net/>



Nasher Now Classes for Adults

THURSDAY, JULY 23 / 6 – 8 PM

SATURDAY, JULY 25 / 10 AM - 12 PM

Nasher Now is an adult workshop that offers an inside look at special exhibitions through in-depth discussions and art making. Enjoy an interactive conversation in the galleries about the new exhibition, *'tryst'* by artist Phyllida Barlow, followed by a chance to make your own work inspired by the artist.

Free for Members, Non-Members \$10. Advance registration required.

+ Register for July 23

+ Register for July 25

For questions, contact Tom Jungerberg at tjungerberg@nashersculpturecenter.org or call 214.242.5180.



360: Artist, Critics, Curators Speaker Series Philip Beesley, Architect

SATURDAY, AUGUST 29 / 2 PM

**Presented in collaboration with the Ad Astra Lecture Series
of the Edith O'Donnell Institute of Art History at the University of Texas at Dallas**

Philip Beesley will present recent work by the Living Architecture group that offers a new set of design paradigms. The presentation will suggest that conception of buildings can move from classical ideas of a static world of closed boundaries toward the expanded physiology and dynamic form of a metabolism. Working with artists, engineers, and scientists, Beesley's Living Architecture research group combines the crafts of lightweight textile structures and mechanisms, dense arrays of distributed computer controls with machine learning, and early systems of artificial-life chemistry. New installations within the collaboration feature dense reticulated grottos with breathing, reactive, near-living qualities. Recent constructions have included a wide range of scales, from intimate details rendered in clothing for couture, to canopies and construction systems for urban spaces. Details from the emerging work show a preoccupation with intimate human touch interacting with extremely lightweight materials diffusing into the surrounding air. Thin layers of voided hovering filters are tuned for delicate kinetic and chemical responses that cohere in the form of expanded physiologies, beckoning and sharing space with viewers.

Philip Beesley is a professor in the School of Architecture at the University of Waterloo in Ontario, Canada. A practitioner

of architecture and digital media art, he was educated in visual art at Queen's University, in technology at Humber College, and in architecture at the University of Toronto. At Waterloo he serves as Director for the Integrated Group for Visualization, Design and Manufacturing, and as Director for Riverside Architectural Press. His Toronto-based practice PBAI is an interdisciplinary design firm that combines public buildings with exhibition design, stage and lighting projects. The studio's methods incorporate industrial design, digital prototyping, and mechatronics engineering. Beesley's work is widely cited in the rapidly expanding technology of responsive architecture. He has authored and edited eight books and appeared on the cover of *Artificial Life* (MIT), *LEONARDO* and *AD* journals. Features include national CBC news, *Casa Vogue*, *WIRED*, and a series of TED talks.

Free with admission. Free for Members.
Complimentary wine reception with RSVP.

- + RSVP**
- > Philip Beesley describes the responsive architecture project Hylozoic Ground**

Sponsored by Sylvia Hougland
Supported in part by: City of Dallas, Office of Cultural Affairs



SUMMER PROGRAM



Destination Dallas Summer Architecture Workshop

JULY 6 – 10 / 9 AM – 3 PM
9TH – 12TH GRADES

Destination Dallas offers the unique opportunity to experience in-depth, behind-the-scenes tours of the Nasher Sculpture Center and other architecturally significant structures throughout the city. During the program, students will complete a series of projects designed to develop their drawing, model making, and creative problem-solving skills.

Registrations will be accepted through June 19 on a first-come, first-served basis. Registration is \$250 per student. Lunches and supplies included.

For questions, contact Colleen Borsh at
cborsh@nashersculpturecenter.org.

[> Learn More](#) [+ Register](#)

Transportation sponsor: **CAREY**
Driving Success

Mayor's Summer Reading Club

CALLING ALL 2ND – 12TH GRADERS
WHO LIVE OR ATTEND SCHOOL IN DALLAS

You are invited to enter the 2015 Mayor's Summer Reading Club *Make Your Mark Contest* presented by the Dallas Public Library and Nasher Sculpture Center. You could see your design printed on a Nasher bookmark.

[+ Enter Make Your Mark Contest](#)

RMS



Target First Saturdays

Bring out your children's artistic talents and broaden their understanding and appreciation of the world around them. Target First Saturdays are designed specially for children in preschool to elementary school, and feature a lineup of activities that encourage creative thought through a monthly "Big Idea."

FREE ADMISSION / 10 AM – 5 PM, FAMILY ACTIVITIES / 10 AM – 2 PM

10 am – 1:30 pm	Children's Art Activity
10 am – 12:30 pm	Artist Demonstrations
10 am – 2 pm	Art Scavenger Hunt
10:15 am – 12:15 pm	Family Tours, Hourly
11:30 am	Yoga in the Garden presented by Yogasport (weather permitting)
12 pm	Second Glances: Creative Writing with The Writer's Garret
12:30 pm	Storytime with the Dallas Public Library
11 am – 2 pm	NasherKids Meal available at Nasher Cafe

MONTHLY "BIG IDEAS" AND ART PROJECTS

June 6 / Curiosity / Activity: "Let's Explore" Binoculars

July 4 / **NO EVENT** Happy Independence Day

August 1 / Old and New /
Activity: Past and Future Puppets

[▶ Watch Target First Saturdays Video](#)

[▶ Learn More](#)



12 Stamp Club

We are proud to induct two new members into the Target First Saturdays 12-Stamp Club. Zoe and Alexandra have attended Target First Saturday every month for the past year. Congratulations, Zoe and Alexandra, and we'll see you next time.

“My daughter and I love coming to the Nasher every month for the Target First Saturdays event. It is a great way to expose my 6-year-old to the different mediums and styles of art while still engaging her interest with fun activities. From the art projects to the scavenger hunts and family tours, we learn something new every time we come back to the museum.” – Jennifer M., mother of Alexandra



GROW at the Nasher

This dynamic multi-visit education program serves dual-language students from Rosemont Elementary, using the immersive museum setting as a forum for students to explore and learn about art while developing their emerging language skills.

> GROW Gallery Teacher Melissa Nelson offers an inside look at the program

PARTNER
Rosemont Elementary School, Dallas ISD

SPONSORS
Fossil
Frost
Dr. Bryon Adinoff and Ms. Trish Holland
Carey International



Special thanks to the Student and Teacher Advisory Boards

The Education Department extends a high-five and BIG THANK YOU to the dedicated members of the Nasher Student and Teacher Advisory Boards. Participants in these boards come from schools across the North Texas area and meet monthly to offer invaluable feedback on education programming and take part in behind-the-scenes experiences at the Nasher. This year the group visited the Warehouse, took silly photos, asked Melvin Edwards questions, and created evaluations for school tours.

Many thanks for sharing thoughtful insight and a creating supportive community for art enthusiasts.

STUDENT ADVISORY BOARD:

Roland Baumann
Michael Bonfante
Catherine Champlin
Katherine Dau
Claudia Doroshenko
Lauren Fedak
Veronica Jones
Sabrina Lau
Abigail Meredith
Henry Meredith
Suzy Perry
Tamara Rabhakar
Joseph Racz
Rosa Moreno
Ben Tilden
Skylar Tuggle

TEACHER ADVISORY BOARD: (not pictured)

Stacy Cianciulli
Becky Daniels
Martin Delabano
Annie Foster
Paige Furr
Peter Goldstein
Austin Haynes
Sherry Houpt
Kellie Lawson
Dee Mayes
Brad Ray
Sam Thomas

Summer Art Adventures

Take a Walk



“I started making holes in the back garden and realized I did not have to work in a studio. Out there is my studio.” – *Richard Long*

Nasher Collection artist Richard Long takes walks that give him great ideas for his artwork. Sometimes these walks become works of art as Long creates outdoor sculptures along the way. Other times, he brings the outside in. Once he even painted mud on the walls of a gallery!

ASSIGNMENT

Create a work of art based on a walk that you take.

BRING

- An adult
- A friend (stuffed, furry, or human)
- A journal or sketchbook
- A pencil
- A camera
- Snacks (best not to head anywhere without them)

ON YOUR WALK...

What do you notice? What colors do you see? Can you spot any crazy shapes or silly lines? (Draw them in your sketchbook.) Do you hear cars or creatures?

CREATE A SCULPTURE OUTSIDE FOR OTHERS TO ENJOY.

Gather rocks, sticks, and leaves (with adult permission). How will you arrange your artwork? You could make a line or a path, create a shape (Richard Long loves circles), or sort your materials by size or color. The possibilities are endless.

We would love to hear about your adventure. Take a photo and tag it **#nasheradventures**



CLOUD CREATURES



An artist can find inspiration anywhere. Some artists travel to see the world and others can see amazing things in their own backyards. How can you be inspired from the world around you?

ASSIGNMENT

On a cloudy day, head outside and find a good spot on the ground or in a comfy chair. Spend five minutes looking at the sky.

WHILE YOU LOOK...

What do you spy in the sky?
Do you see a unicorn?
A dinosaur?
A whale?

Make a sketch (on paper or with chalk on your sidewalk) or take a photo of your favorite clouds.

MAKE THIS

In celebration of all things clouds, create a CLOUD CREATURE. Gather cotton balls and glue (if you have felt, fabric, or polyfill, add that to the materials mix).

When Nasher collection artist Richard Serra created sculptures, he would create a list of verbs or action words that would give him good ideas for his artwork.

You could stack, stretch, swirl, or scatter the materials to construct your creature.

When you have arranged everything just right, glue the pieces together and come up with a name for your CLOUD CREATURE.

Send us a photo tagged **#nasheradventures** We would love to see what you have been creating.



'til Midnight at the Nasher

Presented by
Ben E. Keith Beverages

FREE ADMISSION / 6 PM – MIDNIGHT

 **Watch Event Highlights**

6 – 7 pm Acoustic Singer-Songwriter Spotlight
7 – 9 pm Live Concerts presented in partnership with KXT
9 – 11 pm Film Screenings in the Garden

MAY 15 / JUNE 19 / JULY 17 / AUG 21 / SEPT 18 / OCT 16

'til Midnight at the Nasher presents live outdoor concerts featuring the best in regional music talent and film screenings in the Nasher Garden. Guests have the opportunity to engage in social media scavenger hunts, progressive tours, and to view the permanent collection and special exhibitions. Nasher Cafe by Wolfgang Puck offers special reserve-ahead picnic dining for two and grab & go food items the night of the event.

This year, the Nasher also introduces a new Singer-Songwriter Spotlight series, to take place each month as an acoustic opening act chosen through social media suggestions. Recommend singer-songwriters you'd like to see showcased by visiting the Nasher's social media channels.

For more information and to reserve picnic dining, please visit nashersculpturecenter.org/tilmidnight.

'til Midnight is presented with additional support by Aston Martin of Dallas, City of Dallas Office of Cultural Affairs, the Texas Commission on the Arts, and the Eugene McDermott Endowment Fund.

kxt91.7





MAY
15

7 PM / **CONCERT**
THE FOX AND
THE BIRD

[▶ Listen](#)

9 PM / **FILM**
INTO
THE WOODS
(NR, 1991)
ORIGINAL BROADWAY
CAST PRODUCTION

[▶ Watch Trailer](#)



JUNE 19 SUMMER BLOCK PARTY

7 PM / **CONCERT
QUIET
COMPANY**

[> Listen](#)

9 PM / **FILM
A FISH CALLED
WANDA**

(EDITED FOR WIDE
AUDIENCE, 1988)

[> Watch Trailer](#)



JULY
17

7 PM / **CONCERT**
VALISE

[▶ Listen](#)

9 PM / **FILM**
BIG EYES
(PG-13, 2014)

[▶ Watch Trailer](#)



AUG
21

7 PM / CONCERT
TEAM*

[▶ Listen](#)

9 PM / FILM
**THE LEGO
MOVIE**
(PG, 2014)

[▶ Watch Trailer](#)



SEPT
18 FALL
BLOCK
PARTY

7 PM / **CONCERT**
THE
ROOMSOUNDS

[▶ Listen](#)

9 PM / **FILM**
EMPIRE
RECORDS
(PG-13, 1995)

[▶ Watch Trailer](#)



OCT
16

7 PM / CONCERT
**SALIM
NOURALLAH
BOOMBOX
EXPERIMENT**

[▶ Listen](#)

9 PM / CONCERT
THE CUSH

[▶ Listen](#)



Dallas Design Symposium: Modernism

Presented by the Dallas Architecture Forum

SUNDAY, OCTOBER 4 / 2 – 4:30 PM

Join the the Dallas Architecture Forum for an afternoon focused on the best of Mid-Century Modern architecture and design.

Keynote address by Leo Marmol, FAIA of Marmol Radziner Architecture, Los Angeles.

Leo Marmol is one of the world's leading authorities on the restoration of iconic Mid-Century Modern and International style residences, including the Kaufmann House by Richard Neutra in Palm Springs. His firm also incorporates those timeless concepts into new architecture projects, including product design exemplifying these elements.

Attendees will also learn about the current popularity of Mid-Century Modern interior design, featured in shows such as *Mad Men* and in many vanguard showrooms and design projects.

Tickets for the Symposium are \$35 for Forum and Nasher Members, \$45 for Non-Members.

Tickets for the Symposium and a Wine Reception at a private residence following the symposium are \$85 for Forum and Nasher Members, and \$95 for Non-Members.

TOP: Kaufmann House, shortly after finished by original architect Richard Neutra. Photo courtesy of Getty Images.

BOTTOM: Kaufmann House, restored by Marmol Radziner. Photo by David Glomb.

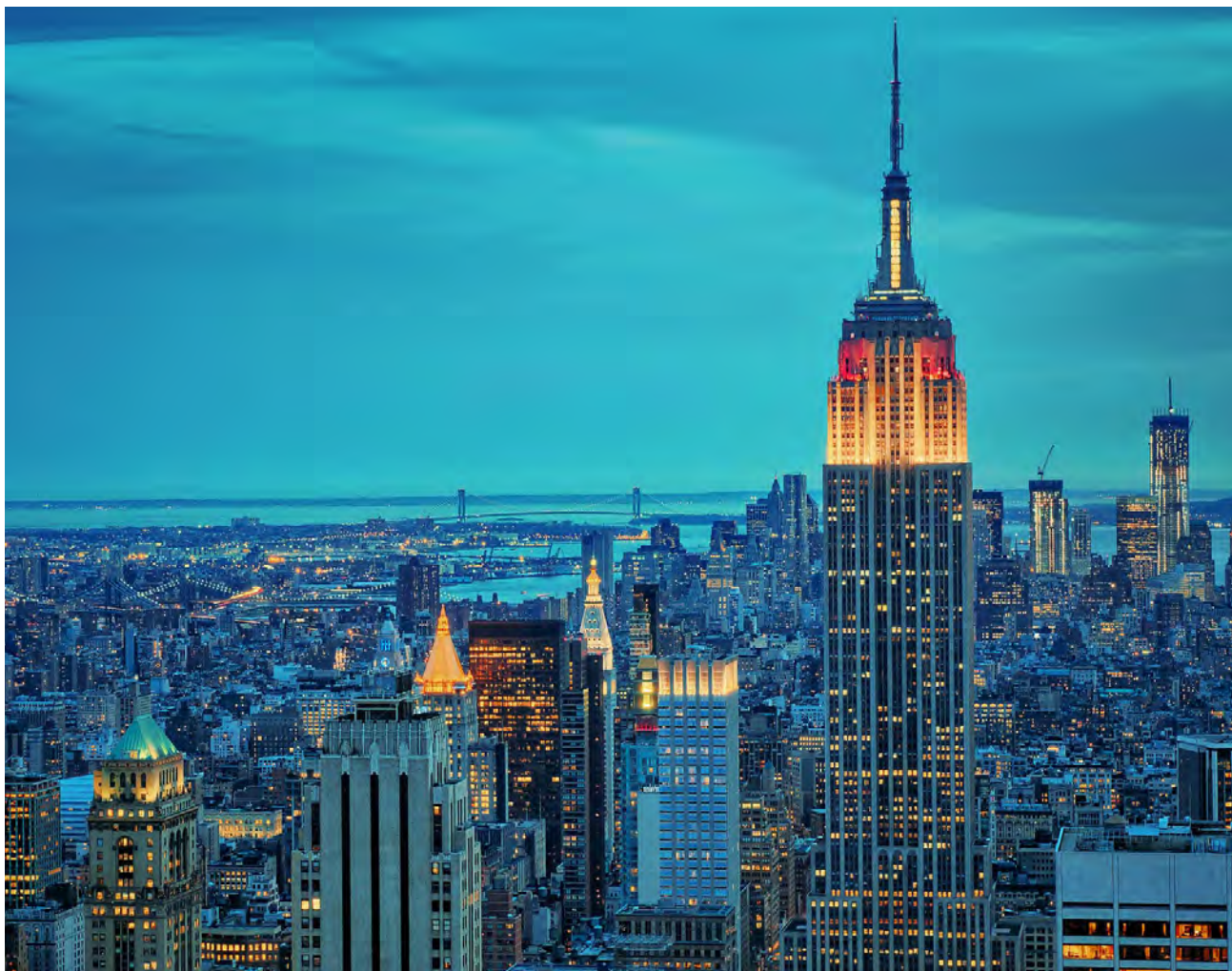
[➤ Information and Tickets](#)

Spring Snapshots

MELVIN EDWARDS: FIVE DECADES
OPENING RECEPTION
NASHER PRIZE ANNOUNCEMENT



CLOCKWISE: Annette Lawrence, Harry Robinson, Roslyn Walker and Marion Marshall / Bess Enloe and Elizabeth Malakoff / Ken and Lauren Robinowitz / Allison V. Smith and Barry Whistler / Catherine Rose and Jennifer Eagle / Jeremy Strick and Dallas Mayor Mike Rawlings / Photos: Kristina Bowman



Whitney Museum of Art, New York

Patron Travel Opportunity

NEW YORK CITY / JUNE 23 – 26

Join Nasher Chief Curator Jed Morse on an exclusive tour of New York City. The trip will include access into a number of private collectors' homes and contemporary artists' studios, along with behind-the-scenes tours of the new, Renzo Piano-designed Whitney Museum of Art and the newly renovated Cooper-Hewitt Smithsonian Design Museum. Hotel accommodations will be provided at The Surrey Hotel, an Upper East Side gem, and private meals arranged at some of the city's most acclaimed restaurants.

Please contact Amy Henry, Patron Travel Coordinator, at 214.242.5103 or ahenry@nashersculpturecenter.org for more information.

Patron travel opportunities available to Brancusi Circle members and above. Space is limited.

Member Spotlight

CRIS JORDAN
AND SCOTT POTTER



Scott Potter and Cris Jordan with their son Beckett
Photos: Jacquie Washington

Ester Harrison, Manager of Visitor and Member Relations, interviews devoted Nasher Members Cris Jordan and Scott Potter for this issue's Member spotlight.

Why is art important to you?

We were fortunate to have exposure to art at a young age. As a result, we have a deep appreciation for the arts, which we hope to pass onto our 3-year old son Beckett. He seems to be enjoying himself, cataloging a lexicon of art and artists.

You both have been members for almost 12 years now. Would you mind describing your very first encounter with the Nasher?

As the Nasher Sculpture Center was being constructed, we participated in multiple hard-hat tours led by Steve Nash, Vel Hawes, and Raymond Nasher. It wasn't difficult for us to see their vision and we knew we wanted to support this institution. Cris' connection to the Nasher Collection began much earlier at age 10. Cris would help her brother deliver newspapers to the Nasher residence. Their challenge was to throw the newspaper as close to the front door without hitting the sculptures throughout the yard. Before the Nasher Sculpture Center was completed, Scott would 'oversee,' or better said, overlook the construction site from his office on the 42nd floor of Trammell Crow Center.

Do each of you have a favorite sculpture in the sculpture garden?

If we had to choose, we would probably say *Moonbird* by Joan Miró. We always loved seeing *Moonbird* in the garden but found a new appreciation for this sculpture when Beckett asked us with deep concern, "Where is *Moonbird*?", as if he were missing a best friend or family member. He was relieved when *Moonbird* later returned to the garden.

Can you tell me a little bit about your involvement since becoming members of the Nasher?

Working and living near the Nasher, we frequently pop in for "quick fixes" to enjoy the collection. Of course, the Nasher also provides places for quiet contemplation during longer visits. In 2009, we joined the Avant-Garde Society (AGS) and were soon invited to join the Executive Committee. We have enjoyed planning and attending these behind-the-scenes AGS events, including art deinstallations, travel, as well as artist studio and private collection tours.

What is it that you feel the Nasher offers that is unique to this museum?

The permanent collection is phenomenal, fresh and always evolving. The Nasher produces blockbuster exhibitions with a focus on sculpture as well as architecture and design, such that if the exhibitions were not in Dallas, we would absolutely travel to see them. We appreciate the innovative programming such as the 360 Speaker Series, *Sightings*, *Soundings* and 'til Midnight at the Nasher. Perhaps most special is the "experience" of the built environment from the Renzo Piano building to the Peter Walker garden, which runs the scale from intimate to grand spaces, curating a unique experience available only at the Nasher.

What do you hope to see progress or happen in the next few years as members of the Nasher?

The sky is the limit! We would be remiss if we didn't mention the Nasher Prize. It will be exciting to participate in the events that lead up to the awarding of the inaugural Nasher Prize in 2016.





Photos:
Evan Chavez

The Great Create

On Sunday, April 26 the Nasher Sculpture Center, alongside co-chairs Meredith Land Moore and Xan Moore and Courtney and Jeff Sinelli, hosted the third annual The Great Create: By Artists. For Kids. This sold-out family fundraiser welcomed more than 500 kids and adults into the Nasher Garden for a fun-filled afternoon of hands-on activities and workshops led by local and national artists, as well as live entertainment and kid-friendly food. More than \$130,000 was raised, with all proceeds from the event directly benefiting the Nasher Sculpture Center, bolstering the museum's efforts to provide outstanding youth education programs throughout the year, such as the 3:01 Club after-school program, Summer Institute for Teens, and free student tours.

[▶ Watch Event Highlights](#)



Kids Club

Kids Club is a partnership of the Nasher Sculpture Center, Dallas Zoo, Crow Collection of Asian Art, Dallas Museum of Art, Perot Museum of Nature and Science, and Trinity River Audubon Center, offering exclusive special events geared toward children between the ages of 2 and 10 years old, and discounted admissions to participating institutions at which they are not members.

Kids Club includes invitations to six free events per year for a savings of at least \$176. Events offer art activities facilitated by each partner organization. Families are invited to stay for the day at the host venue at no cost.

Upgrade your membership to the Moore Circle to attend the next event. Kids Club events occur on Saturday mornings from 9 to 11 a.m.

UPCOMING EVENTS

JUNE 13 / DALLAS ZOO

JULY 18 / PEROT MUSEUM OF NATURE AND SCIENCE

**SEPTEMBER 26 /
NASHER SCULPTURE CENTER**

[> Learn More](#)



Photo: Kevin Todora

Corporate Spotlight: Target Corporation

The Nasher Sculpture Center is thrilled to welcome Target Corporation back for an eighth year as the exclusive sponsor of Target First Saturdays. Target's vital sponsorship allows the Nasher to offer free admission to our guests on the first Saturday of each month, giving children and families the opportunity to discover "Big Ideas" in art through a full lineup of fun and thought-provoking activities. Since 2007, tens of thousands of families have explored the Nasher Galleries as part of this program, making it a shining example of the Nasher's commitment to high quality and far-reaching educational initiatives.

Target is a valued corporate partner of the Nasher and once again demonstrates its abiding and deep commitment to the growing Dallas community and the Arts District in particular, through its support of this signature program.

[!\[\]\(d0404fead0df3e2b3ce553e59df6c870_img.jpg\) Learn more about Target First Saturdays](#)



Photo: Aralyn McGregor

Volunteer Appreciation Week Spotlight

Recently, the Nasher celebrated its volunteers for their hard work during Volunteer Appreciation week. The Nasher is so thankful for the many ways volunteers support the museum.

[➤ Become a Nasher Volunteer](#)

CLOCKWISE: Jacquie Washington, Virginia Kurrus, Brooke Smail, Jinny Cho, Megan Rollins, Madison Turner, Blair Robertson, Estelle Hernandez, Liz Lopez, Yohanna Tesfai



Reserve your
Private Event
at the Nasher today



CELEBRATE YOUR SPECIAL OCCASION IN THE ELEGANCE OF ONE OF THE WORLD'S MOST BEAUTIFUL CONTEMPORARY SCULPTURE GARDENS, FEATURING 10,000 SQUARE FEET OF EXQUISITELY DESIGNED INDOOR SPACES.

- Receive personal assistance from private event specialists throughout every stage of planning
- Enjoy the cultural ambience of the thriving Dallas Arts District
- Experience exclusive catering services by award-winning Wolfgang Puck Catering

Ask about current exhibitions and docent-guided tours surrounding your special event. For more information, please contact Private Events at 214.242.5182 or events@nashersculpturecenter.org.

NASHER STORE SUMMER FAVORITES

SUMMER SALE: 30% OFF SELECTED MERCHANDISE
JUNE 19 – JULY 19 / MEMBER DISCOUNTS APPLY

WOMEN

1. Set of 6 cocktail coasters, with 1 cocktail recipe spinner / \$12
2. Alexis Bittar double strand chrysoprase necklace / \$ 375
Alexis Bittar Amazonite bangle / \$150.00; B. Stellar Amazonite earring / \$60
3. Prisma Frame in brass, 4X6 / \$17.00, 8X10 / \$30
4. Scarf-lace, hand-made with recycled material / \$55
5. Melissa Shoes "Lovely II" sandals / \$75
6. Limited edition, digitally printed "Landscape" zipper clutch / \$25.00 each style
7. "I heart Texas" T-Shirt designed locally by Wheron,
made exclusively for Nasher Store / \$32

MEN

1. Dallas Pegasus T-shirt designed locally by Wheron, made exclusively for Nasher Store / \$32
2. *The Bowtie Book* celebrates the undying coolness of fashion's nerdiest, naughtiest necktie / \$16.95
3. No. 3 Wallet is hand-sewn saddle stitch and constructed with high-quality, vegetable-tanned English bridle leather / \$95
4. *The Big New Yorker Book of Dogs* is a collection of beautifully illustrated articles, poems, humor, and drawings / \$45
5. *Barbecue 50 Easy Recipes* / \$12.95
6. 11 oz. Black Drip Tumblers comes as a set of 4, hand-dipped and made in Texas / \$36
7. Framed, hand-colored cactus mono print by Wheron / \$100
8. Desktop LED Lamp comes with storage cup, dimming knob, and built-in USB hub / \$200

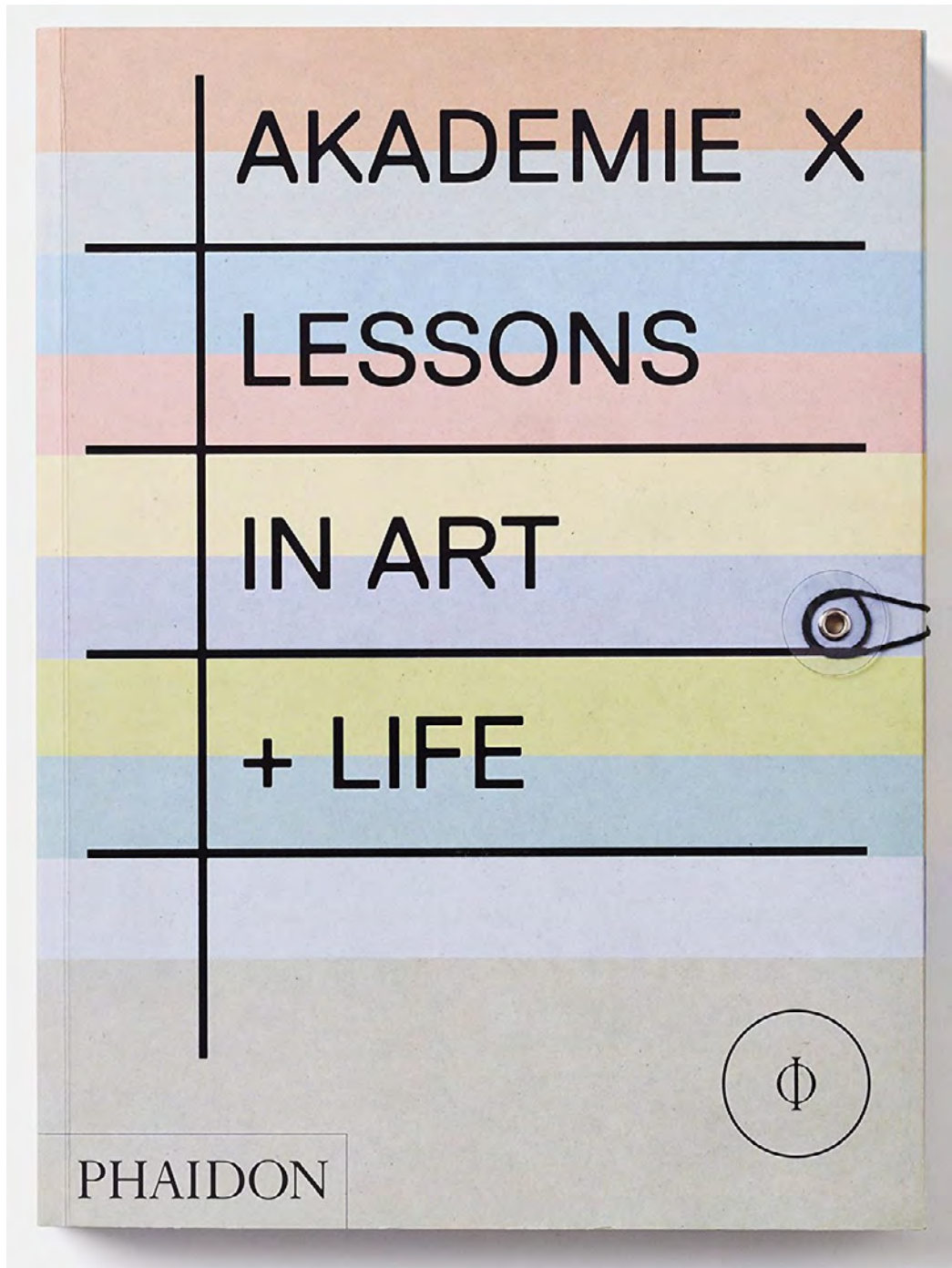
MODERN & BRIGHT SUMMER FAVORITES





HISTORY+INDUSTRY JEWELRY

Established in 2011 by designer Irene Wood, History + Industry was founded with the desire to translate ancient artifact into powerful contemporary jewelry. Wood's background in painting informs the rich color and textural architecture of the bold, mixed-material statement pieces. Metals, semiprecious stones, plastic and dyed or painted wood beads are collected locally in New York and hand-built in Wood's Brooklyn studio.



NASHER STORE BOOK SPOTLIGHT

Presenting Phaidon's *Akademie X: Lessons in Art + Life*, an inspirational and practical guide on how to live a creative life. Thirty-six "tutors," some of the world's most thought provoking artists and writers, share their experiences, wisdom, techniques, and philosophies on art and life.

Featuring illustrated lessons by Marina Abramvic, Walead Bheshty, Tania Bruguera, Liam Gillick, Dan Graham, Katarina Grosse, Miranda July, Neo Rauch, Michael Smith, and many others. This book is the perfect gift for anyone interested in the creative process and contemporary art practices.

For more information on featured items, please contact Nasher Store at 214.242.5110.



Nasher Instagram Photos: Cassandra Emswiler Burd

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