



Nasher Sculpture Center

THE NASHER
FALL 2015 / MEMBERS' MAGAZINE



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- 4 CURRENT EXHIBITIONS**
Giuseppe Penone: Being the River, Repeating the Forest
Sightings: Alex Israel
Chalet Dallas

- 15 EXHIBITION EVENTS & LEARNING OPPORTUNITIES**

- 16 UPCOMING EXHIBITIONS**
Ann Veronica Janssens
Sightings: Mai-Thu Perret

- 18 NASHER COLLECTION HIGHLIGHT**

- 20 NASHER COLLECTION – ON THE ROAD**

- 22 ACQUISITIONS**

- 23 NASHER PRIZE**

- 24 PLACES FOR SCULPTURE**

- 26 TRANS.LATION**

- 28 NASHER STORE ARTISAN PROFILE**

- 30 ARTIST MICROGRANTS**

- 32 NEW EYES ON THE NASHER**

- 34 LEARN**
360 Speaker Series
Nasher Gallery Lab
Student Tours and Resources
Homeschool Workshops
Fall Family Guide
Target First Saturdays
Summer Snapshots

- 42 ENGAGE**
'til Midnight at the Nasher
Aurora: The Art of Light, Video and Sound
Soundings: New Music at the Nasher
Dallas Design Symposium: Modernism
Films About Art
Garden Party at the Nasher
The Great Create: By Artists. For Kids.

- 52 MEMBERSHIP & SUPPORT**
Summer Snapshots
Patron Travel Opportunities
Avant Garde Society
Kids Club at the Nasher
Funder Spotlight: Texas Commission on the Arts



This fall, visitors to the Nasher will experience three strikingly different conceptions of sculpture. Giuseppe Penone—among the world’s most celebrated artists—will present works that offer a meditation upon nature, natural processes—and the nature of sculptural representation. With his *Chalet Dallas*, Piero Golia has conceived a social space designed by—and filled with the works of—his artist friends, that will become the setting for unusual gatherings, performances, and events orchestrated by the artist. Alex Israel, making works that include paintings and painted backdrops, sculptural objects, and film, has developed a complex set of artistic strategies to reflect upon the hall of mirrors that is contemporary entertainment culture.

While you can read much more about each of these exhibitions in this magazine, it’s worth noting that rarely in our history has the Nasher simultaneously hosted three exhibitions—along with displaying our vaunted permanent collection. But this moment is noteworthy more for the diversity of approaches these shows represent than for their number. And that diversity of approach for me goes to the heart of our most recent project, the Nasher Prize.

Two months ago, in early July, our Nasher Prize jury met in London to select our inaugural laureate. The discussion among the jury—as distinguished a group as could be convened to address such a weighty topic—was passionate, widely informed, and deeply revealing. We had deliberately left the parameters broad, asking our 100 nominators—artists, scholars, museum curators and directors—each to provide the name of a single artist with a significant body of work that has influenced the understanding of sculpture. Our seven jurors thought carefully about this list, considered the contribution each artist had made, both to the history of contemporary art and to work being produced at the present moment, and asked themselves how, given the wide range of practices now considered sculpture—objects made of metal, stone, wood, and clay; but also performance work, light sculpture, sound sculpture, social sculpture, and more—

they might go about choosing a single laureate. In the end, our jurors arrived not only at a consensus, but made a choice that they all embraced with enthusiasm. While the work of our first laureate does not contain instances of all possible approaches to sculpture—how could it?—it powerfully indicates the depth and urgency of meaning that sculpture can contain, suggesting one reason that sculpture occupies a central position in contemporary art.

Soon this fall, on September 30, we’ll reveal the name of the first Nasher Prize Laureate, the initial step in the celebration of this artist’s work that will culminate in our inaugural Nasher Prize celebration, on April 2, 2016. We’ll have multiple opportunities for you to engage with this process in the coming months, and I hope you’ll consider participation in some of our Nasher Prize events.

THIS YEAR, AND IN FUTURE YEARS, THE NASHER PRIZE WILL PROVIDE AN OPPORTUNITY FOR US TO RECONSIDER THE NATURE AND IMPORT OF SCULPTURE, TO BROADEN OUR CULTURAL HORIZONS THROUGH A PROCESS THAT IS TRULY INTERNATIONAL, AND TO CELEBRATE THOSE ARTISTS WHOSE WORK IS MOST VITAL, INFLUENTIAL, AND COMPELLING.

Finally, a note about this magazine. For our last issue of *The Nasher*, I noted that our new digital format was an experiment, and that we hoped that our members would be candid in their responses, telling us what you liked and didn’t like. You were! Many of you told us that you liked the enhanced content of the digital format, its convenience when you traveled, and complimented the new format’s design. But you also told us that you missed having a printed copy, the ease of reference the print version provided, and the way it served as a reminder of the Nasher and all of our activities. So—we’ve decided to produce *The Nasher* in both digital and print versions. The print version will be provided exclusively to our Members, as a benefit of membership, while the digital version will be available more widely, allowing us to disseminate news of our exhibitions and programs internationally. Whichever version you end up using, please do continue to offer comments, criticism, plaudits, and ideas at feedback@nashersculpturecenter.org. We find this feedback incredibly useful, and look forward to continuing to incorporate your suggestions.

With thanks and best wishes,

A handwritten signature in black ink, appearing to be 'JA' with a flourish.

Jeremy Strick
Director





GIUSEPPE PENONE

BEING THE RIVER, REPEATING THE FOREST

SEPTEMBER 19, 2015 – JANUARY 10, 2016

In the month of May 1969 I entered the forest of wood and began walking at a slow tempo, reflective and surprised, attentive to every small form enclosed within the fluid wood. It was then that this cathedral rose up from the silent world of matter, to enter into the world of sculpture and the poetic use of reality.

– GIUSEPPE PENONE, 1991

Giuseppe Penone, *Alpi Marittime*.
Trattenere 17 anni di crescita (Continuerà a crescere tranne che in quel punto)
[Maritime Alps. Holding 17 years of growth (It Will Continue to Grow Except at That Point)],
1968-1985, photographic documentation
of the action: bronze hand in an ash trunk.
Photo © Archivio Penone



TOP: Giuseppe Penone, *Spazio di Luce (Space of Light)*, 2008–12, 250 x 2000 x 180 cm. Bronze, gold 250 x 2000 x 180 cm.
 Installation view, Château de Versailles, 2013 photo © Archivio Penone
 BOTTOM: Giuseppe Penone, *Essere fiume (Being the River)*, 2000. Carrara white marble, two elements 48 x 75 x 63 cm each.
 Installation view, Whitechapel Gallery, London, 2012

Italian artist Giuseppe Penone is a child of the woods. Growing up in Garesio, a village in the Ligurian Alps just south of Turin, forged in him a deep connection with and understanding of nature, as well as a poetic sensibility. It was only natural then that some of his first works of art were made in, and in concert with, the Maritime Alps around his childhood home. In 1968, one of these involved installing a metal cast of his hand on a narrow tree, and allowing the tree to incorporate the sculpture as it grew around it. *Continuerà a crescere tranne che in quel punto (It Will Continue to Grow Except at That Point)* reflected a broader desire among artists in Italy and elsewhere at the time to use commonplace materials in an effort to remove art from the strictures of the gallery and the commercial art market, a tendency in Italy that art historian and critic Germano Celant dubbed *Arte Povera*. But the work also points to Penone's deep and abiding interest in the connection between man and nature, and the relationship between the work of the sculptor and natural patterns of growth.

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 ten years, Penone has explored intimate, sensate, and metaphysical connections with nature. Working in a stunning variety of materials—including clay, wood, stone, metal, plaster, glass, leather, resin, and 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; growing potatoes to take the forms of parts of his face; 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* is the first U.S. museum exhibition of the artist's work in more than 30 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.



Giuseppe Penone, *Ripetere il Bosco (Repeating the Forest)*, 1980-2014, Wood, 6 elements, variable dimensions. Installation view, Musée de Grenoble, 2014. Photo © Archivio Penone

The exhibition will feature 24 works from Penone's long career, including a restaging of the aforementioned *Continuerà a crescere tranne che in quel punto (It Will Continue to Grow Except at That Point)*, 1968; *Soffio di foglie (Breath of Leaves)*, 1979, wherein Penone uses his body and breath to impress and carve his form into a massive pile of leaves; and *Spazio di luce (Space of Light)*, 2008, a 65-foot-long hollow bronze cast of a tree with shimmering gold leaf on the tree's bark in the interior and traces of the artist's hands making the mold on the exterior of the sculpture.

The title of the exhibition comes from two series of works by Penone: *Essere Fiume (Being the River)*, which documents the artist's attempt to carve by hand a rock to replicate a rock from a quarry that had been carved by the ceaseless flow of the river; and *Repeating the Forest*, the series of squared wooden beams carved along their growth lines to reveal the sapling at the core, a project

that Penone began in 1969 and continues to this day. The two series are emblematic of Penone's wider body of work, connecting the creative forces of the artist with those of nature and underlining the intimate, complex connection between humans and the world we inhabit.

Giuseppe Penone: Being the River, Repeating the Forest is organized by the Nasher Sculpture Center and supported by Nancy A. Nasher and David J. Haemisegger. Additional support provided by the Texas Commission on the Arts.

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 plumbs the surface of the iconic pop culture of L.A. to better understand its global influence. At first, *As It LAys* seems like a parody of the Hollywood interview, with the opening montage of clips reminiscent of Los Angeles morning show introductions, to the banal questions that Israel deadpans to his guests. The guests—who have included Rosanna Arquette, Jamie Lee Curtis, Larry Flynt, Melanie Griffith, Molly Ringwald and Rachel Zoe—often struggle to match Israel’s pithy, laconic manner, but many ultimately can’t help answering the questions honestly. The result is often a touching, quirky and revealing portrait of the subject. The artist has said of the series that he “wanted to do video portraits that weren’t going to be typical interviews, about their careers or biography—they’re more about personalities, likenesses.”

In addition, Israel works with the set production crew on the Warner Brothers studio lot to create paintings of twilight and sunset skies that recall those typically used for movie and television backdrops. He has also been working on a series of small sculptures derived from the Hollywood lexicon. His use of these paintings for walls and sculptural structures within the gallery space creates an arena of theatricality both for the objects he places in proximity to them – often small sculptures derived from the Hollywood lexicon, or actual rented cinema props – and for viewers in the space. For his *Sightings* exhibition at the Nasher, Israel will exhibit new sculptures and paintings related to his first feature-length film, *SPF-18*, due out later this year. The work explores the genre of the teen surfing movie, using visual and narrative conventions common to after-school specials. Israel’s installation will also combine new sculptural objects made in the vernacular vocabulary of Hollywood movies with objects from the Nasher Collection to make quasi-narrative installations within the gallery.

View Israel’s show at <https://www.youtube.com/user/Asitlays>

The *Sightings* series is generously sponsored by Lara and Stephen Harrison.

Alex Israel, Self-Portrait (City Lights), 2014.
Acrylic and bondo on fiberglass, 96 x 84 x 4 in. (243.8 x 213.4 x 10.2 cm)
Private Collection. Photo courtesy of the artist. © Alex Israel



CHALET DALLAS

OCTOBER 3, 2015 –
FEBRUARY 7, 2016

By Leigh Arnold,
Assistant Curator

Five years ago, artist Piero Golia approached architect Edwin Chan about a project he had in mind that would combine architecture, art, and performance into a single, integrated experience. The artist's goal was to build a sense of community amid the sprawl of Los Angeles by providing an intimate gathering spot for artists that was luxurious and inviting, as well as surprising and provocative, and that honored the simple act of bringing people together. The result was Golia's *Chalet Hollywood*, which opened in L.A. in 2013. Visitors to the space—the back-room storage area of Los Angeles Contemporary Exhibitions (L.A.C.E.) on Hollywood Boulevard—entered from the alleyway to an elegant, sumptuous environment designed by Chan that also included works of art by Golia's friends Mark Grotjahn, Pierre Huyghe, Jeff Wall, and Christopher Williams. Throughout *Chalet Hollywood's* 16-month run, Golia curated gatherings of friends and acquaintances from the visual, performing and literary arts that often featured unannounced performances by musicians, poets, dancers, and actors.

This October, Golia is bringing the *Chalet* to the Nasher Sculpture Center for its second iteration as *Chalet Dallas*. With the help of Chan, Golia will reconfigure the *Chalet* for the Nasher's Corner Gallery, completely transforming it into a lavish, alluring salon. Golia's goal for *Chalet Dallas* is the same as that of its L.A. predecessor: to serve as a tool for community-building. In addition to the *Chalet* being open for museum visitors to see and enjoy, Golia will host small, private gatherings, bringing together people from across the rich spectrum of the arts in Dallas.

Nasher Assistant Curator Leigh Arnold spoke with Chan and Golia about the project and how they will adapt it to its new environs in Renzo Piano's Nasher gallery. What follows is a condensed version of their conversation, which has been edited for flow.

LEIGH ARNOLD: How did the *Chalet* begin?

PIERO GOLIA: The concept for the *Chalet* originally started from a conversation with Marc Olivier Wahler and my own complaints that in L.A. you never get to see your friends.¹ I thought, 'The place should be so fantastic and special that — finally — people will agree to leave their homes.' That's why the architecture and art were so obsessively important. In the beginning I hated the word salon, because, to me, it sounds like five people sitting on a couch talking about un-useful theory. Instead, I think the beauty of the *Chalet* is that it was more than [just] people on a couch predicting the revolution or talking about philosophy. That's why I say the *Chalet* is a tool for community-building.

LA: How do you two know each other?

PG: I think we should give some credit to Hans-Ulrich [Obrist], because I think when Hans-Ulrich came to L.A. to talk at the Mountain School he told me that there was this special person I should absolutely meet, so then we brought the students to Edwin's studio and I think that's how we met, no?²

EDWIN CHAN: Yeah, I can't remember exactly when that was, but it was maybe almost ten years ago. [...] It was about that time that he came for an art fair in L.A., called ART L.A. That was the same time when Piero had just made that bus. Was it a bus or was it a van?

PG: A bus, but now I like the van idea.

EC: It was a bus. So in any case, I went to the art fair with Hans-Ulrich and he saw the bus and he said, 'Edwin, you must meet the artist who made the bus.' In some ways, we have to thank Hans-Ulrich, but also the bus.



TOP: Piero Golia and Edwin Chan in the *Chalet Hollywood*, c. 2013. Photo by Joshua White, courtesy of Edwin Chan.
BOTTOM: Piero Golia, *Bus (Untitled)*, 2008, Bus crushed to fit the size of the booth for Bortolami Gallery, ART L.A. art fair, Los Angeles. Photo by Joshua White. Art © Piero Golia.

PG: So we met on the bus, we can officially say.

LA: Piero, what made you turn to Edwin as your architect for the *Chalet*?

PG: I'm obsessed by architecture and I've been very lucky to meet many of the best architects. The *Chalet* was a special project. I needed somebody who could understand that we were not building just walls, but that we were building something way more theoretical. ...Edwin, among the architects I know, is the most ready to approach architecture not as buildings, but as social models. And I have to say, with great arrogance, I was right. He really did it. That's maybe my only glory of the thing... I really felt I made the right phone call.

LA: Edwin, why did you want to be a part of Piero's project?

EC: There was no question in my mind that this would be a project that I would be very privileged to be a part of, for two reasons. Number one was my admiration and respect for Piero as an artist; and I love working with artists, so that's a no-brainer. But also, in terms of the way that he explained the project to me, of trying to create a space where the architecture and the art are a [single] integrated experience. That, I think, is a very unique challenge from an artistic, architectural point of view. In terms of my professional experience, I've worked on some large-scale projects, like the Guggenheim Museum in Bilbao and the Fondation Louis Vuitton in Paris that just opened. But those are standalone museums; the galleries themselves have to be a kind of sanctuary for the art, for the lack of a better description. So they're white spaces, so to speak. The *Chalet* offers an opportunity to imagine a different kind of artistic space that is not a white box; where people are encouraged to interact and socialize along with the art.

EC: Now Piero wants to talk about Marie Antoinette, though...

PG: I showed up at Edwin's office with a picture of the perfect model we should follow in terms of the integration of architecture and art and it was a picture of [one of] Marie Antoinette's bedroom[s] in Versailles. I think Edwin had a heart attack when I showed up with that picture, but I really believe, with great arrogance, that we achieved that level of melting between the art, architecture and entertainment. In reality, it [the *Chalet*] became this sort of perfect machine, because everything was fully integrated. I think it was pretty exciting.

LA: Can you talk about the nature of your collaboration?

PG: Both Edwin and I moved very far away from how we originally operate. In a way it's like we both surrendered to a bigger dream. The fact that construction was so slow gave us the chance to question ourselves and reprogram ourselves daily. Edwin was very brave in accepting this way of working: going down to the field and experiencing the thing and feeling





what the right next touch was. You see it when you walk into the space. You have this feeling that everything has been [done]

slowly, according to the flow; people ending up drunk at the right place.

EC: I agree. We sort of thought it would be one thing in the very beginning, but as the project evolved, and through our interaction and dialogue, I think the final product is something that neither of us thought of. And it exceeded our expectations in that sense. So, it's very spontaneous and improvised in that way. I think that's one of the main reasons that I like working with artists: They would push me as an architect to do things that I didn't think I would do before. It forces me to behave out of the typical character of what architects are supposed to do.

LA: I am curious about the physical space and the materials for the *Chalet Hollywood*: what you started with and how you got to the final product. And also, how do you plan to adapt the *Chalet* to its Dallas space within the Nasher Sculpture Center?

EC: The *Chalet* in Hollywood posed two immediate challenges. The first one was, how does one interpret the theme or the idea of a chalet in the middle of Hollywood Boulevard? Because obviously we're not in the Swiss Alps. So, from the design point of view, the first thing that came to mind was the use of wood, and how one might use wood in a way that can be adaptable. That was how we came up with the timber, cut in a modular pattern that could be stacked into groups. It allowed us a way to put the *Chalet* together in a fairly efficient way. It also provided the opportunity, because it was modular, to be disassembled and potentially reassembled in a different location.

In adapting it to Dallas, we tried to maintain the same kind of spatial characteristic as in Hollywood, but gave it a different configuration. In Hollywood there were three distinct spaces. The design there had very much to do with creating an interconnectivity between the spaces and encouraging people to move and experience all three spaces at different times.

In Dallas, [the *Chalet*] is one space, one gallery. So, in fact, the design is the other way around. While we had to adapt the pieces to the gallery at Nasher, we also had to suggest clusters or enclaves of experiences within the larger space, creating intimacy within that gallery without building up rooms. So, it's actually the reverse. And I was very excited by that and also of course, reinterpreting the timber in a way that would allow us to suggest spaces as opposed to using them as ways to divide up the spaces.

LA: Is working within the Nasher presenting any challenges? How are you going to make people forget that they're in a Renzo Piano building?

EC: Obviously, it was a great privilege to be able to reinterpret the *Chalet* in a Renzo Piano building. And the great advantage of working in a Piano museum is that the building is impeccably constructed. It is an extremely well-executed building with a very distinctive architectural spatial characteristic. At the Nasher, there is this glass wall on one side. I was thinking about the glass wall as a kind of proscenium stage, so in that sense I think the re-interpretation of the *Chalet* in Dallas is stage-set like.

The goal, in terms of the specifics of the architecture, was not so much about hiding the Renzo Piano building. I think it's actually very important to try to find this duality between the identity of the *Chalet* and the architecture of the Nasher. So, I think, we are hoping that our design will coexist with the Nasher. We don't want to hide what's there; it's a question of building on top of it to complement it — to find a balance so that we can be friends, so to speak.

¹Wahler was the director of the Palais de Tokyo in Paris, France from 2006-2012. He is currently the Director of Chalet Society, also in Paris.

²The Mountain School of Arts was founded in 2005 by Piero Golia and Eric Wesley, as a tuition-free, artist-run school in California that offers invited students an independent program and prestigious faculty.

More information: <http://www.themountainschoolofarts.org>



Giuseppe Penone, *Zuicche 4 (Squashes 4)*, 1978–79, Bronze, 15 3/4 x 94 1/2 x 51 1/4 in. (40 x 230 x 130 cm).
Courtesy of the artist and Marian Goodman Gallery, New York, London and Paris

EXHIBITION MEMBER PREVIEWS

GIUSEPPE PENONE: BEING THE RIVER, REPEATING THE FOREST THURSDAY, SEPTEMBER 17

Patron Member Reception and Exhibition Preview / 6:30 – 9 pm / *Brancusi Circle members and above
General Member Reception and Exhibition Preview / 7:30 – 9 pm

CHALET DALLAS FRIDAY, OCTOBER 2 / 7 – 9 PM

Member Preview Experience / *Calder level and above

SIGHTINGS: ALEX ISRAEL FRIDAY, OCTOBER 23 / 6 – 8 PM

Member Reception and Exhibition Preview / *Hepworth level and above

EXHIBITION LEARNING OPPORTUNITIES

360: ARTISTS, CRITICS, CURATORS SPEAKER SERIES

GIUSEPPE PENONE, EXHIBITION ARTIST / SATURDAY, SEPTEMBER 19 / 11 AM ALEX ISRAEL, EXHIBITION ARTIST / SATURDAY, OCTOBER 24 / 2 PM

Free with admission. Free for Members. Complimentary wine reception.
To RSVP, email 360RSVP@nashersculpturecenter.org.

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

NASHER NOW: CLASSES FOR ADULTS

THURSDAY, OCTOBER 29 / 6 – 8 PM SATURDAY, OCTOBER 31 / 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. Explore three dynamic new exhibitions and create art inspired by *Chalet Dallas* and the artists Giuseppe Penone and Alex Israel.

ANN VERONICA JANSSENS

JANUARY 23 – APRIL 17, 2016

Known primarily as a light artist, Ann Veronica Janssens is interested in “situations of dazzlement... the persistence of vision, vertigo, saturation, speed, and exhaustion” —in other words, how the body responds to certain scientific phenomena and conditions put upon it. Her use of light to create these sensations is contingent on architecture, and she often creates environments in which she can test the science of the eye with the manipulation of light within the space. At the Nasher, Janssens will install several works, including a translucent pavilion filled with fog in the garden where viewers will encounter subtle shifts in color as they move through the space, which will challenge perception and destabilize viewers’ sense of sight and space. The exhibition at the Nasher is her first major solo exhibition in a U.S. museum.

Ann Veronica Janssens,
Blue, Red, and Yellow,
2001 (installation view).





SIGHTINGS: **MAI-THU PERRET**

APRIL 9 – JULY 17, 2016

Swiss-born Mai-Thu Perret has spent the past 16 years making work born from a fictional feminist art commune she created called The Crystal Frontier. Set in New Mexico, the imaginary women of the commune make work that runs the visual gamut, from the painterly to the sculptural, often employing the aesthetic tropes of Modernism and aligning the women with those major art historical movements. Her work at the Nasher will build off a performance Perret recently staged in Geneva, which drew on the ancient Japanese puppetry form *bunraku* and elaborated a narrative involving a journalist, an Indian mystic, a 19th-century American Shaker, a 1950s computer programmer and an artificial intelligence.

The *Sightings* series is generously sponsored by Lara and Stephen Harrison.
Mai-Thu Perret, *Figures*, performance at Centre d'art contemporain, Geneva, 2014. Photo: Annik Wetter.



LEFT: Pablo Picasso, *Head of a Woman (Tête de femme)*, 1958. Gravel and concrete, 120 1/8 x 43 1/4 x 55 7/8 in. (305.1 x 109.9 x 141.9 cm.)

TOP RIGHT & BOTTOM RIGHT: *Head of a Woman (Tête de femme)*, also called *Head of Jacqueline*, 1957. Painted steel, 30 3/8 x 13 3/4 x 10 1/8 in. (77.2 x 34.9 x 25.7 cm.)

PABLO PICASSO

HEAD OF A WOMAN

By Catherine Craft, Associate Curator

The Raymond and Patsy Nasher Collection is fortunate to number among its holdings seven sculptures by Pablo Picasso, several of which will be on view at the Nasher Sculpture Center this fall. Two of the best known are the monumental 1958 *Head of a Woman (Tête de femme)*, which has been on display in the sculpture garden since the Nasher opened 12 years ago, and the closely related painted metal work *Head of a Woman (Tête de femme)*, also called *Head of Jacqueline*, of the preceding year. The smaller *Head of a Woman* is one of a group of folded sheet-metal sculptures Picasso made in the 1950s and 1960s. In the sheet-metal sculptures, Picasso used intersecting, planar surfaces to generate works that confounded expectations of the continuous three-dimensional contours typical of much modern sculpture. Works such as *Head of a Woman (Tête de femme)* present not so much multiple views of the same subject as specific, sharply delineated glimpses of individual, recognizable forms, such as a nose seen in profile or from the front. In the sheet-metal sculptures, we become aware of how little it takes to be able to recognize a line and a dot, for example, as an eye—and how quickly a glance at another surface of the same work can reconfigure that initial impression.

Early in 1957, the year Picasso made *Head of a Woman (Tête de femme)*, he met a Norwegian artist named Carl Nesjar, who visited him in the south of France primarily to ask if he would make a lithograph for the newly founded Aktuell Kunst Society of Oslo, an organization started by the Workers' Party of Norway to offer prints by subscription at reasonable prices. Appreciating the democratic impulse behind the concept, Picasso readily agreed. But the conversation took an unexpected turn as the acquaintance who introduced them encouraged Nesjar to show Picasso photographs of works done in Betograve, a new artistic process developed by the Norwegian architect Erling Viksjö. In Betograve, forms packed tightly with gravel aggregate are filled with concrete; upon drying, the concrete surface can be sandblasted to reveal the underlying aggregate. The artistic possibilities were considerable, as the sandblasting could range from large areas to narrow lines. Intrigued, Picasso gave Nesjar permission to use a large drawing of a fisherman, as well as figures from his 1946 *Triptych*

to make monumental engraved drawings using the Betograve technique on the walls of the Government Building, Oslo. Picasso was pleased enough with the results, conveyed in photographs, to consent to Viksjö's and Nesjar's next proposal: to make a large, freestanding sculpture using the same technique.

Picasso had long been interested in making large-scale sculptures, and was eager to find a way to do so without compromising his artistic vision. Since Betogravure was initially used on the flat surfaces of walls, it was perhaps only logical that his planar sculptures would be selected as the starting point for the sculptural experiment, since these works shared with the Norwegian technique a creative combination of material and line, substance and flat image. Picasso rejected their ideas for using colored concrete or stones, so *Head of a Woman (Tête de femme)* uses pale gray gravel from a riverbed along with concrete tinted off-black for contrast. Parts of this large work follow closely the sheet-metal work *Head of a Woman (Tête de femme)*, particularly the proper left side of both.

Picasso never saw the concrete and gravel *Head of a Woman (Tête de femme)*, which remained in Norway for many years on the property of Viksjö, but he was pleased with the photographs he saw, and enthusiastic to make even larger sculptures using the technique. More than a dozen Betograve sculptures followed, many at a much larger scale than this first experiment; the most familiar to American audiences is probably the 38-foot-high *Bust of Sylvette* (1968), at New York University. Recently, the Nasher's Betograve sculpture had to undergo conservation treatment: The metal armature inside the concrete had begun to rust and swell, causing the concrete to break off in small areas. Happily, the conservation efforts were successful—the rusting was arrested, and the concrete pieces were put back in place. Such repairs are often necessary in modern works that employ new processes or materials, and considering that *Head of a Woman (Tête de femme)* has spent its almost 60 years of existence outdoors, from the chill of Norway to the heat of Texas, its materials have aged very well indeed.

RAYMOND AND
PATSY NASHER COLLECTION
ON THE ROAD

PABLO PICASSO FLOWERS IN A VASE

By Jed Morse, Chief Curator

This fall, one of the most extraordinary works in the Raymond and Patsy Nasher Collection, Pablo Picasso's *Flowers in a Vase*, will travel to New York to be featured in a landmark exhibition of the artist's sculptures at The Museum of Modern Art.

Picasso Sculpture is the first major U.S. museum exhibition of the artist's work in the medium in nearly 50 years. Featuring more than 100 sculptures, as well as select photographs and works on paper, the exhibition presents a sweeping survey of Picasso's work in three dimensions that aims to advance the understanding of what sculpture was for Picasso, and of how he revolutionized its history through a lifelong commitment to constant reinvention.

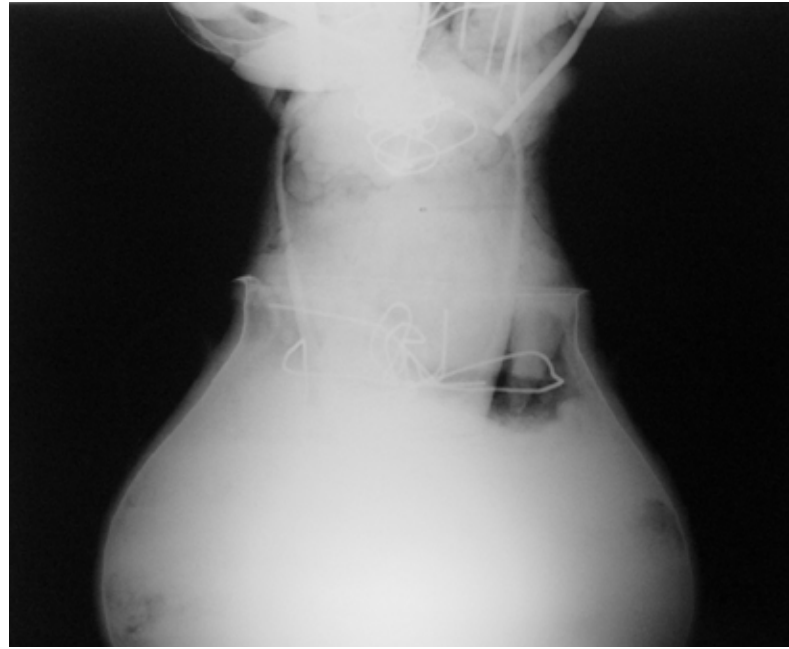
The Nasher's *Flowers in a Vase* is one of a small group of assemblages that incorporate ceramics, made between 1950 and 1953. Willing to use any implements at his disposal, Picasso constructed this bouquet out of a variety of materials. He modeled the flowers in plaster, utilizing small pastry molds to help form the circular pattern of the petals. The iron strap



Pablo Picasso, *Flowers in a Vase (Fleurs dans un vase)*, 1951–53. Painted plaster, terracotta, and iron, 30 1/8 x 20 1/4 x 17 1/4 in. (76.5 x 51.4 x 43.8 cm). Raymond and Patsy Nasher Collection, Nasher Sculpture Center, Dallas. © 2015 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: David Heald

and bars that reinforce the stems are clearly visible on the closed flower, the tip of the bar becoming a pistil. Picasso made the leaves into curving, voluminous lobes and incised lines on their angled faces to indicate the veins. The vase is an actual ceramic vessel. With its references to life, growth, and simple, everyday pleasures, as well as the vanitas tradition of still-life painting, *Flowers in a Vase* is a symbol of new life and a return to normalcy assembled from the scrapheap of World War II.

Many years ago, x-rays were taken of the sculpture to better understand how Picasso made it, as well as assess its structural condition. These images reveal the improvisatory nature of the armature, with a variety of screws and nails, sometimes tethered or elaborated with bent wire, hidden within the plaster



and ceramic forms. These x-rays, taken while the work was still in the Nashers' home, were made by a relatively low-powered, mobile, medical x-ray unit. When *Flowers in a Vase* travels to New York, it will be x-rayed again with a more powerful machine in the conservation lab at MoMA.

Picasso Sculpture is organized by MoMA in collaboration with the Musée national Picasso – Paris, and is on view in New York from September 14, 2015 – February 7, 2016. The exhibition will then travel, in part, to Paris where a related exhibition, *Picasso Sculptures* from March 8 – September 18, 2016 will be shown at the Musée national Picasso. While *Flowers in a Vase* will return to Dallas after New York, the Nasher's iconic *Head of a Woman (Fernande)* will join the exhibition in Paris. The French

installation will explore Picasso's sculpture as an art of reproduction and reinvention, gathering together numerous examples from sculptural series, such as *Glass of Absinthe*, as well as variations, casts, reproductions, and enlargements. The Nasher *Head of a Woman (Fernande)* will be shown alongside the only other extant plaster, as well as bronze versions from two editions, for the first time since the Nasher Sculpture Center and the National Gallery of Art in Washington, D.C., presented them in *Picasso: The Cubist Portraits of Fernande Olivier* in 2004.

TOP LEFT: X-ray of top portion of *Flowers in a Vase*.
 TOP RIGHT: X-ray of bottom portion of *Flowers in a Vase*.
 BOTTOM: The Nasher plaster of *Head of a Woman (Fernande)*, at right, with the only other existing plaster and a bronze cast in *Picasso: Cubist Portraits of Fernande Olivier* at the Nasher Sculpture Center, February 15 - May 9, 2004.



KALETA A. DOOLIN ACQUISITIONS FUND FOR WOMEN ARTISTS

In August, the Nasher Sculpture Center proudly announced the formation of the Kaleta A. Doolin Acquisitions Fund for Women Artists. Established with the generous seed gift from the foundation named for author, artist, and arts patron Kaleta A. Doolin, the fund will provide an initial \$750,000 toward the purchasing of work by women artists, helping substantially grow both the Nasher Sculpture Center's collection of work by women artists and, with a keen focus on living artists, its contemporary art holdings.

"It is the Nasher Sculpture Center's great fortune to be granted this generous acquisitions gift, and we could not be more grateful to Ms. Doolin or excited about the possibilities this gift affords," says Director Jeremy Strick. "To be able to expand and enrich the Collection's holdings of work made by women artists is of paramount importance, helping round out the permanent collection and highlight the tremendous contributions that women have made, and continue to make, to sculpture."

The first work to be purchased with the fund was a work by the British artist Phyllida Barlow, whose

exhibition 'tryst' opened at the Nasher in May and ran until August 30, 2015. The acquired work, called *untitled:hangingmonument2015*, features a large, wrapped, tubular form that hangs horizontally from a tall steel structure. Held aloft by a black rigging strap, the long, heavy column is rendered weightless. For Barlow, the horizontal form in the piece stems from an experience in Texas in 2003 during an artist residency with University of Texas at Dallas when she and her husband, on a drive through the oil fields, witnessed an enormous, amorphous form being extracted from the ground, dripping with oil and muck. Like the other works featured in 'tryst,' Barlow made *untitled:hangingmonument2015* specifically for the exhibition at the Nasher.

"To begin with the purchase of a work by Phyllida Barlow—an artist at the height of her career, of great influence to younger generations of artists, and with deep ties to the Nasher—is very meaningful for the museum," continues Mr. Strick. "We look forward to other such tremendous additions to the Nasher Collection that can now be made thanks to this focused and important fund."

Works acquired through the Kaleta A. Doolin Acquisitions Fund for Women Artists will augment the Nasher Collection's important sculptures by women artists, including Magdalena Abakanowicz, Nancy Grossman, Barbara Hepworth, and Beverly Pepper. The fund has also been structured so that additional contributions may be made to it by others who desire to support and honor women artists.

To learn more about the Kaleta A. Doolin Acquisitions Fund for Women Artists, and for information on how to make a charitable contribution to it, please contact Martha Hess, Director of Development, at 214.242.5153 or mhess@nashersculpturecenter.org.

INAUGURAL NASHER PRIZE

INAUGURAL NASHER PRIZE JUROR DINNER
68 DEAN STREET / **JULY 2015 / LONDON**

NASHER PRIZE ANNOUNCEMENT CELEBRATION
HOME OF LELA ROSE AND BRANDON JONES / **MAY 2015 / NEW YORK CITY**



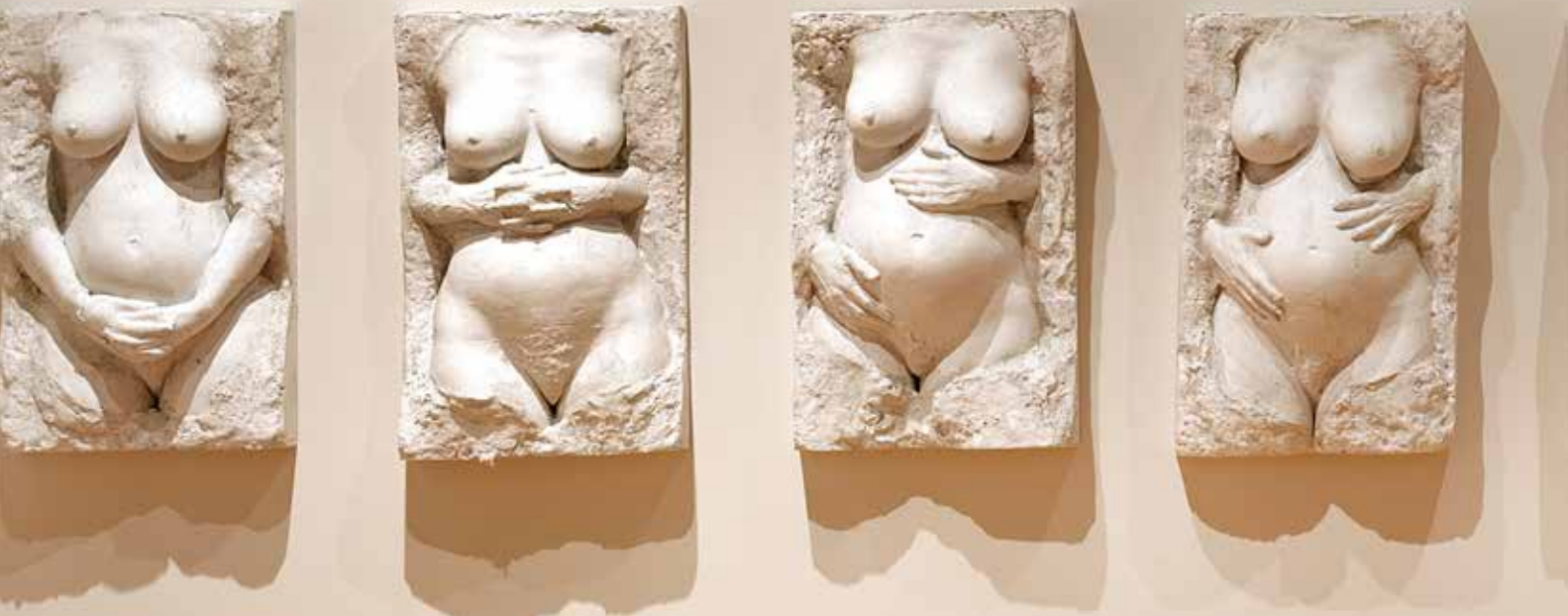
**BE PART
OF HISTORY**

**INAUGURAL NASHER PRIZE
LAUREATE REVEAL**
September 30, 2015
7 PM Central Standard Time

Online nashersculpturecenter.org
Broadcast on Periscope ([nashersculpture](https://www.periscope.tv))
[facebook](https://www.facebook.com/nashersculpturecenter) / [instagram](https://www.instagram.com/nashersculpturecenter) / [twitter](https://twitter.com/nashersculpturecenter) / [snapchat](https://www.snapchat.com/add/nashersculpturecenter)

CO-CHAIRS / JENNIFER EAGLE / CATHERINE ROSE
NASHER PRIZE PRESENTED BY ASTON MARTIN LAGONDA & JPMORGAN CHASE & CO.
NASHER PRIZE REVEAL HOSTED BY CINDY & HOWARD RACHOFSKY

CLOCKWISE: Jed Morse, Phyllida Barlow, Alex Potts and Okwui Enwezor / Front Row l – r: Lynne Cooke, Jeremy Strick, Phyllida Barlow, Yuko Hasegawa, Nancy Nasher
Back Row l – r: Nicholas Serota, Jed Morse, Steven Nash, Alex Potts, Okwui Enwezor, David Haemisegger / Alex Potts, Jessica Dawson / Teresita Fernandez, David Maupin,
Lela Rose / Beth DeWoody, Joanne Cassullo / Marianne Holtermann, John Runyon / Phyllida Barlow, Jeremy Strick / Adrian Rosenfeld, Catherine Rose, Howard Rachofsky,
Marguerite Hoffman / Photos: Chris Lee and Olivia Hemingway



PLACES FOR SCULPTURE

THE ZIMMERLI ART MUSEUM

RUTGERS UNIVERSITY, NEW JERSEY

By Catherine Craft,
Associate Curator

One of the most stimulating experiences a museum visitor can have is to see the same exhibition in two different locations. A change of setting can profoundly affect the way artworks appear, and an installation at another institution can create new connections between individual works. This fall, the Nasher Sculpture Center's exhibition *Melvin Edwards: Five Decades* will open at the Zimmerli Art Museum at Rutgers University in New Brunswick, New Jersey. For the large downstairs exhibition gallery of the Zimmerli, Edwards has reconfigured his barbed-wire sculptures (a highlight of the show in Dallas, where they were displayed in the Lower Level Gallery), resulting in a new presentation that places them in proximity to a selection of the artist's welded sculptures.

Although Rutgers is today identified as The State University of New Jersey, it was founded in 1766 as Queens College, one of only nine colleges established before the American Revolution. As the campus prepares to commemorate its 250th anniversary, the Zimmerli's presentation of *Melvin Edwards: Five Decades* comes at an especially appropriate moment, for Edwards taught on the Rutgers studio art faculty for 30 years. His retrospective shines a light on one of the largest university museums in the country, which contains some 60,000 objects in its collection. A selection of works on view this fall offers a rich context for Edwards' work. The Zimmerli is perhaps best known for its holdings in 19th-century French art, an unparalleled collection of Russian and Soviet nonconformist art, and an extensive array of American and

European works on paper, but significant works of sculpture abound as well. Visitors to *Melvin Edwards: Five Decades* at the Zimmerli should leave time to seek out the following works:

GEORGE SEGAL ROOM: Just beyond the galleries of the Edwards exhibition is a room devoted to the work of George Segal, a Nasher Collection artist who lived and worked in nearby South Brunswick and received his MFA from Rutgers. Like the Nasher's *Rush Hour*, the Zimmerli's *Bus Shelter* (1996) focuses on isolated individuals thrown together by the urban circumstances of mass transportation. Other Segal works on view include the 7-part *Pregnancy Series* (1978), a group of plaster reliefs showing the gradually burgeoning torso of a pregnant woman, and, outside the museum at the corner of George and Hamilton streets, the bronze *Walking Man*, a recent acquisition.

HONORE DAUMIER, THE CELEBRITIES OF THE JUSTE-MILIEU: The Zimmerli owns the only complete set in the United States of the *Celebrities of the Juste Milieu*, a series of terracotta busts, made between 1832 and 1835, that caricature some of the most prominent government officials of the day. Commissioned by Charles Philippon, founder of the satirical newspapers *La Caricature* and *Le Charivari*, Daumier modeled the busts in painted unfired clay, and used them as the basis for the figures in the lithographs he published in Philippon's newspapers.



OPPOSITE: George Segal (American, 1924-2000), *The Pregnancy Series: Seven Stages* (detail), 1978. Plaster 73 x 374 x 26 cm (28 3/4 x 147 1/4 x 10 1/4 in.). Collection Zimmerli Art Museum at Rutgers University, Gift of The George and Helen Segal. Foundation, Inc.. 2003.0092.001-007. Photo by Peter Jacobs

ABOVE LEFT: Herbert Ferber (American, 1906-1991), *Environment for Sculpture*, 1961. Polyvinyl coated fiberglass 144 x 293 cm (56 11/16 x 115 3/8 in.) Collection Zimmerli Art Museum at Rutgers University, Gift of the artist. 64.018.001. Photo by Catherine Craft

ABOVE RIGHT: Melvin Edwards, *A Conversation with Norman Lewis*, 1979, welded steel, two parts, 27 x 42 x 41 in. (68.6 x 106.7 x 104.1 cm) and 31 x 43 x 51 in. (78.7 x 109.2 x 144.8 cm). Courtesy Alexander Gray Associates, New York; Stephen Friedman Gallery, London. ©2015 Melvin Edwards / Artists Rights Society (ARS), New York. Photo: Kevin Todora

SOVIET NONCONFORMIST SCULPTURE: In 1991, Norton and Nancy Dodge donated to the Zimmerli the foundation of what remains the largest collection in the world of Soviet nonconformist art. Artists who defied the politically imposed conventions of Soviet Socialist Realism worked in a wide range of media. The current installation includes sculptures and installations by Eli Beliutin, Leonid Lam, Ernst Neizvestny, Vadim Sidur, and Leonid Sokov.

CONTEMPORARY AMERICAN SCULPTURE: The American galleries include a small section devoted to the objects of Fluxus, the experimental arts movement with strong connections to Rutgers, which included Fluxus participants on its faculty and among its students, and hosted several early concerts, happenings, and festivals. Nearby is a vitrine with small acrylic resins and bronzes by Ruth Vollmer, whose geometric and minimal forms inspired artists in the 1960s, including Eva Hesse, Donald Judd, and Sol LeWitt. Evocative wood sculptures by Leo Amino are also on view; born in Taiwan to Japanese parents, Amino grew up in Tokyo and immigrated to the United States in 1929. He studied briefly with Chaim Gross, and was on the faculty at the famed interdisciplinary arts school, Black Mountain College. *Stamen* (1950) and *Incantation* (1953) are excellent examples of his elegantly biomorphic wood sculptures, although Amino was also one of the earliest sculptors to experiment with synthetic resin.

HERBERT FERBER, ENVIRONMENT FOR SCULPTURE: Herbert Ferber is best known as an Abstract Expressionist sculptor who worked in direct metal, but he was also a pioneer of sculpture that expanded to encompass its surroundings. He spoke extensively about the potential of an immersive experience of sculpture, and in 1961, the Whitney Museum of American Art, New York, commissioned him to make the extraordinary *Environment for Sculpture*, a room-size fiberglass sculpture that allows viewers to enter into, and interact with, the work's very composition – in effect, creating one of the first environmental installations. Rutgers officials invited Ferber to bring his work to their campus. Ferber agreed, designing a room with special lighting to house the piece, which embodied the artist's desire "to create a new sort of relationship between the audience and a work of art."

For information about The Zimmerli Art Museum, visit <http://www.zimmerlimuseum.rutgers.edu/>

For information about French sculpture in the Zimmerli Art Museum, visit <http://frenchsculpture.org/en/home>

ON VIEW AT THE ZIMMERLI ART MUSEUM

Melvin Edwards: Five Decades
September 1, 2015 – January 10, 2016
Organized by the Nasher Sculpture Center



TRANS.LATION

A SPACE FOR ART AND CULTURAL EXPRESSION

Trans.lation, initiated by *Nasher XChange* artist and *Nasher Artist-in-Residence* Rick Lowe of *Project Row Houses*, continues its third year of artisan markets and cultural programming in the refugee neighborhood of *Vickery Meadow, Dallas*. Despite language barriers among its more than 27 nationalities represented in a less than 3-square-mile area, community-building and artistic expression are happily not lost in translation.



FALL ARTWALK CELEBRATION

Join Trans.lation as it celebrates the beginning of the school year and a new year for Trans.lation with its Fall Artwalk celebrating Ethiopian New Year. The event will feature exhibitions of local artwork, a local artisan market, interactive henna station and Ethiopian dance and music.

THURSDAY, SEPTEMBER 10 / 4:30 – 8 PM

Trans.lation storefront and surrounding White Cubes
8361 Park Lane #100, Dallas, TX 75231

CULTURAL WORKSHOPS

In addition to market opportunities and public events, Trans.lation offers cultural workshops taught by local experts in the Vickery Meadow community. Classes are taught on a rotating monthly schedule and have included: Painting and Drawing, Jewelry Making, Crochet, Aztec Dance, Ekista (Ethiopian Dance), Paper Flower Making, and Arabic. Check the Trans.lation facebook page for the latest schedule:
<http://www.facebook.com/TranslationVickeryMeadow>.

TRANS.LATION JEWELRY AT NASHER STORE

Adu Bhattarai, a Nepali and Bhutanese refugee who has been selling work through the initial 2013 Trans.lation pop-up markets, is now selling her handcrafted jewelry at the Nasher Store and the Trans.lation online store, [etsy.com/shop/TranslationVickery](https://www.etsy.com/shop/TranslationVickery). Adu has taught workshops at Trans.lation for the past two years and is a leader in the Vickery Meadow community.

Trans.lation is generously supported by Joanne Leonhardt Cassullo/The Dorothea L. Leonhardt Fund at the Communities Foundation of Texas and Texas Instruments Foundation.

Photos: Allison V. Smith and Carol Zou, artist-in-residence / project manager: trans.lation



HECTOR ALVARADO

Maker of the Ripple marble tray, sold exclusively in the U.S. at the Nasher Store

Nils Van Brabant, design aficionado and founder of Aecraft.com, an online shop that makes slim wallets and tablet accessories, recently had one of those social media discoveries that every artist or creative hopes for: One of his Instagram followers intrigued him, an artist named Hector Alvarado, an artist working in marble. Van Brabant noticed Alvarado's work in no small part because he was in the process of launching a new design objects brand involving marble, and Alvarado's work was right in line with that project. Van Brabant reached out to Alvarado, a native Mexican living in Indonesia, and so, thanks to Instagram, a design collaboration was born.

What intrigued Van Brabant about Alvarado's artwork was the way he could carve ripples, like water, into the surface of the stone. "I loved the way Hector was carving the water drop effect on stone, and I suggested to him that he create a practical object combined with his extra touch of art," says Van Brabant.

Van Brabant suggested the design of a tray that would employ the ripple shapes that had caught his eye, and after a few iterations, they decided on the design that would become the Ripple Marble Tray, now available exclusively in America at the Nasher Store.

Nasher Store buyer Carolyn McGlennon posed a few questions to the tray's artisan, Hector Alvarado, to see what inspires his process.

CAROLYN: When did you know you wanted to be an artist?

HECTOR: I decided at the age of 25 to be an artist. At that time, in 2000, I was already an industrial designer with some experience in woodworks, metal and glass.

CM: How did you decide on sculpture?

HA: I decided to switch from product design to sculpture because I was trapped in the deadlines that sometimes the "design world" and our actual paradigm of work generates. I needed much more time to be with the same object and to explore its possibilities. I felt as an intuition, I needed no time restriction and no budget restrictions to make just ONE piece. And my answer was sculpture. Sculpture opened the door to this way of life. Maybe a slower and deeper one.

CM: What is your favorite medium?

HA: At this point of my life, it is marble. Marble is such a noble material, and is an ancestral material, too. Once I heard from a geologist that the black marble I was carving (black Mexican marble) it's calculated to have 5 million years of age. So that made me respect the material even more and actually to consider it sacred. It's such an old material and it needs respect and permission to be modified. It was on our planet even before humanity.

CM: What inspired the Ripple Marble Tray?

HA: The ripples and water effects started in my work in 2009. By intuition, I wanted to state... .."marble behaves like water," as an unconscious decision. So with the years I discovered many answers of why I did that. One of the answers was that to perceive the moments of water drop effects, we need to observe it. If not, it will be gone. So the fact of freezing the moment of the ripples aims to bring the spectators to a contemplative state. It tries to tell the public to be aware of the present moment. Years since starting to use ripples in the work, I have been discovering that it is a dialogue of masculine and feminine qualities. It's a masculine material, talking a feminine language. In other words, a man developing his feminine side, which is a yin-yang principle: There is masculinity inside femininity and vice versa. So the "Water" series is a reflection of masculine and feminine balance.

CM: Who is your favorite artist/inspiration?

HA: Many times I get inspired by philosophers and not precisely by plastic artists, I confess. If I have to mention an artist, Brancusi definitely would be one of my inspirations. But again, more than his physical works, is his way of thinking and what is behind the work he did which is my inspiration. In the end, what inspires me are the many theories that lead us to "oneness," a connected universe, where all of us are part of the infinite field of possibilities.

ARTIST MICRO- GRANTS

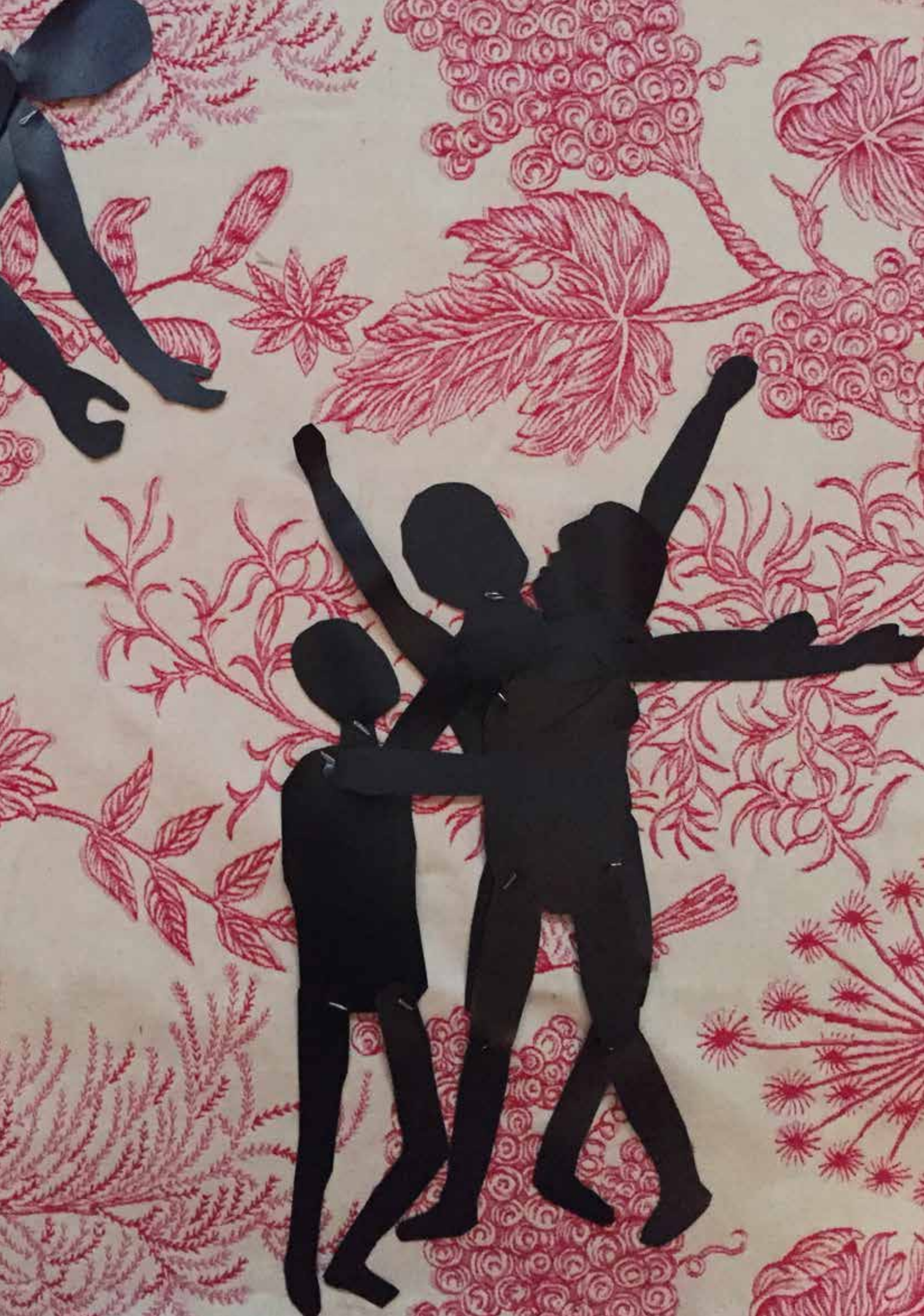
In May, the Nasher awarded its first round of microgrants to five deserving artists who planned to use the grants to help further their studio practices. We caught up with one of them, Fort Worth artist Christopher Blay, and asked how his microgrant was helping his efforts on a series of puppets made in the style of artist Kara Walker's work. When we talked, Blay was in the throes of making the work with New York-based puppeteer Lake Simons, and sent this image of the puppets in progress.

“Kara Walker Texas Ranger is a body of work that deals with violence by police against people of color. The shadow puppets, developed in collaboration with puppeteer Lake Simons, span the period between the shooting death of Amadou Diallo in 1999 and the death in police custody of Freddie Gray.”

The next call for submissions for Nasher Artist Microgrants will open October 1. All North Texas artists are eligible to apply. Visit nashersculpturecenter.org/artist-microgrants for more information.

This inaugural round of microgrants was generously underwritten by Christen and Derek Wilson and Michael Corman and Kevin Fink.

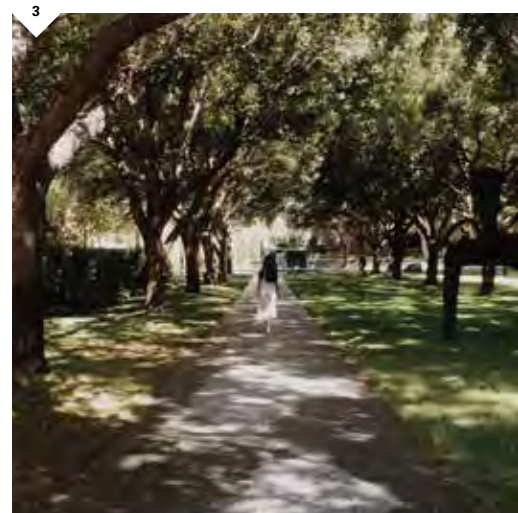
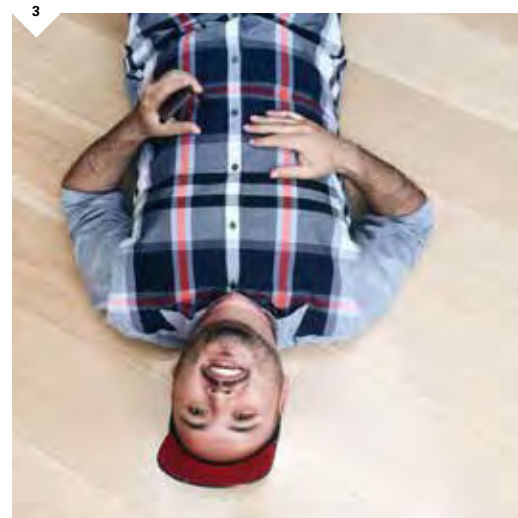
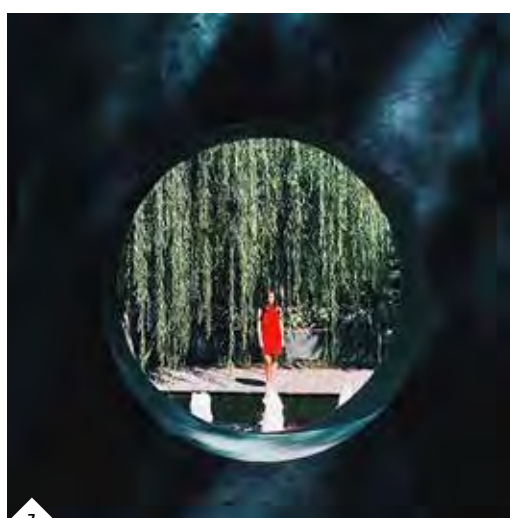
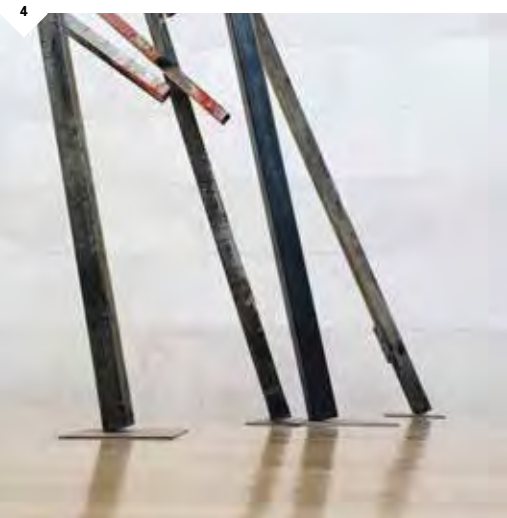
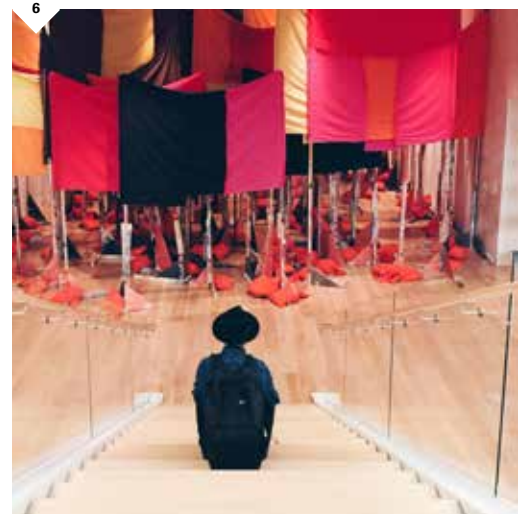
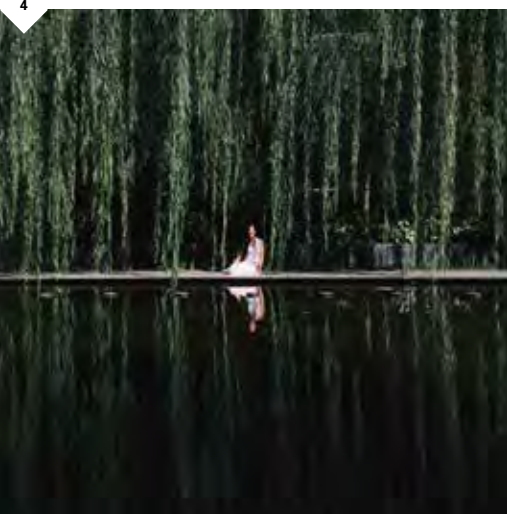




#INSIDENASHER

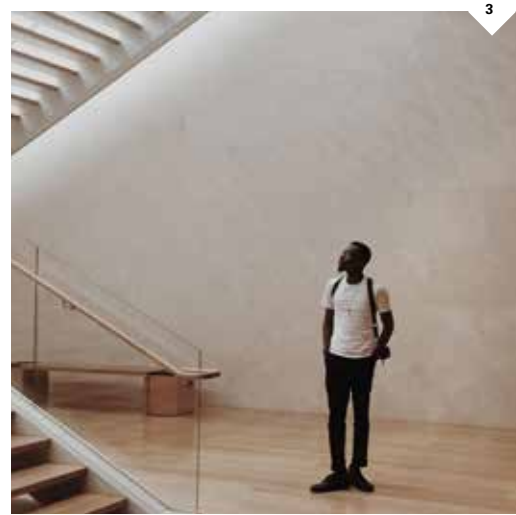
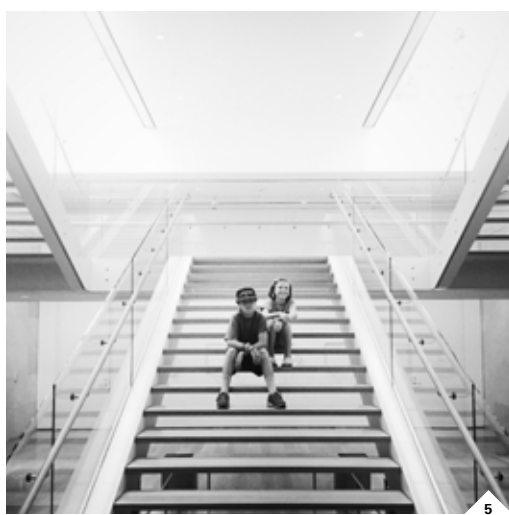
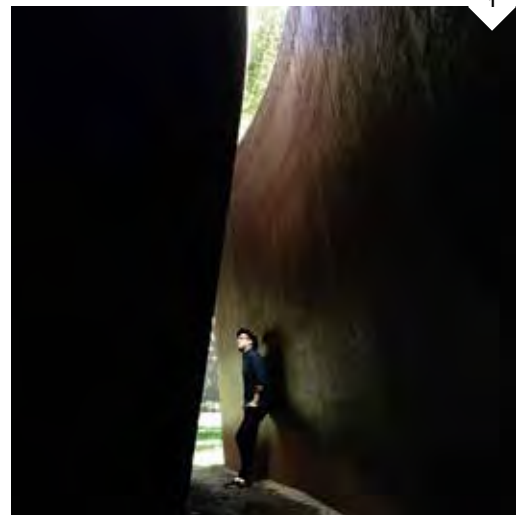
NEW EYES ON THE NASHER

Since the fall of 2014, the Nasher has welcomed small groups of photographers into the museum during closed hours to experience the Nasher through inspired photographic encounters. Handpicked by Jeyson Paez, founder of InstaDFW, each #InsideNasher group has captured novel and striking perspectives of the art, architecture and Nasher space. The July Instameet for *Phyllida Barlow 'tryst'* brought an especially talented group of Instagrammers who had never before visited the Nasher. Here's what caught their attention:



1 Jeyson Paez [instagram.com/jeysonpaez](https://www.instagram.com/jeysonpaez) 2 Temi Coker [instagram.com/temi.coker](https://www.instagram.com/temi.coker)
3 Allison Kay Sosebee [instagram.com/allisonkay](https://www.instagram.com/allisonkay) 4 Brett Miller [instagram.com/brettmiller](https://www.instagram.com/brettmiller)
5 Trey Hill [instagram.com/squarerootof9](https://www.instagram.com/squarerootof9) 6 Esther Huynh [instagram.com/estherhuynh](https://www.instagram.com/estherhuynh)
7 Sean Berry [instagram.com/seanberryphoto](https://www.instagram.com/seanberryphoto) 8 InstaDFW [instagram.com/instadfw](https://www.instagram.com/instadfw)

"I love being able to work with the Nasher on this project and feel that #InsideNasher is a really neat and different experience for everyone involved. You get to experience the beautiful art, the gorgeous space, and at the same time, you get to do it with a community of creatives who love and admire art as much as you do." - Jeyson Paez



360: ARTISTS, CRITICS, CURATORS SPEAKER SERIES

The Nasher's ongoing 360 speaker series features conversations and lectures on the ever-expanding definition of sculpture with the minds behind some of the world's most innovative artwork, architecture and design. We hope you will join us for new insights, perspectives and stimulating ideas.

Seating is limited. Free with Admission. Free for Members. Complimentary wine reception.
To RSVP, please visit nashersculpturecenter.org/360 or contact 360RSVP@nashersculpturecenter.org.
For questions, call 214.242.5159.

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

GIUSEPPE PENONE, EXHIBITION ARTIST / SATURDAY, SEPTEMBER 19 / 11 AM



"Over time you can become cynical, so I try to find reasons to be astonished, even now, in the reality and in the making of the work." – Giuseppe Penone

"I feel the forest breathing and hear the inexorable growth of the wood... I match my breathing to that of the green world around me. I feel the flow of the tree around my hand placed against the trunk. The altered sense of time makes what is solid, liquid, and what is liquid, solid. The hand sinks into the tree trunk which, owing to its rapid growth and the plasticity of its matter is the ideal element for shaping." – Giuseppe Penone

ABOVE LEFT: Giuseppe Penone, *Idee di pietra - 1372 Kg di luce* (*Ideas of Stone - 1372 kg of Light*), 2010. Bronze, river stones, 1000 x 520 x 540 cm. Installation view, Madison Square Park, New York 2014. photo © James Ewing
ABOVE RIGHT TOP: Giuseppe Penone
ABOVE RIGHT BOTTOM: Giuseppe Penone, *Spine d'acacia - contatto, maggio 2005* (*Acacia thorns - contact, May 2005*), 2005. Canvas, silk, acacia thorns 12 elements 100 x 120 cm each; 300 x 480 cm. photo © Archivio Penone

ALEX ISRAEL, EXHIBITION ARTIST / **SATURDAY, OCTOBER 24 / 2 PM**



“I’ve always been fascinated by the film and entertainment industry as a fan—I’m someone who grew up watching television and going to the movies—and I wanted to engage that world and the idea of entertainment in my work.”

“Beyond its magical regionalism, for me, Los Angeles is America and the place where the American Dream comes to life. The American Dream is a powerful and moving thing. So much of the imagery that illustrates this dream is pure L.A. cliché. These clichés carry so much symbolic weight and meaning; they activate people’s imaginations and inspire them to find a better way, and a better life.” – Alex Israel

Alex Israel, view of installation at Carl Kostyal Gallery, Stockholm. August 29 – October 5, 2013

EDMUND DE WAAL, AUTHOR AND ARTIST / **SATURDAY, NOVEMBER 21 / 2 PM**



In *The White Road*, bestselling author and artist Edmund de Waal gives us an intimate narrative history of his lifelong obsession with porcelain, or “white gold.” Part memoir, part history, part detective story, *The White Road* chronicles a global obsession with alchemy, art, wealth, craft, and purity. De Waal is one of the world’s leading ceramic artists, and his porcelain is held in many major museum collections. His bestselling memoir, *The Hare with Amber Eyes* has been published in 30 languages and won the Costa Biography Award and the RSL Ondaatje Prize.

“De Waal has a mystical ability to so inhabit the long-gone moment as to seem to suspend inexorable history, personal and impersonal.” – Veronica Horwell, *The Guardian*

LEFT: Photo by Hannah Jones. RIGHT: Edmund de Waal, *breathturn*, I, 2013, 476 porcelain vessels, aluminum and plexiglass cabinet, 90 3/8 x 118 1/8 x 3 15/16 inches (229.6 x 300 x 10 cm) © Edmund de Waal. Photo by Mike Bruce.

INSTAFUN / SATURDAY, SEPTEMBER 26 / 1–2 PM

**Featuring Allison V. Smith**

Join artist and photographer Allison V. Smith for an afternoon of photo fun. Bring your phone, a friend and sense of curiosity. Each participant will contribute an image to create a photo zine that documents the day's adventures.

NASHER SURPRISE PARTY / TUESDAY, OCTOBER 20 / 11 AM – 3 PM

**Featuring Heyd Fontenot and Erin Stafford**

In honor of the Nasher's 12th anniversary, we're throwing an art party with surprise projects devised by artists Heyd Fontenot and Erin Stafford. Come with a festive attitude and be prepared to create and celebrate, then join us for birthday bites in *Chalet Dallas*.

INHERENT VICE / THURSDAY, NOVEMBER 5 / 6 – 8 PM

**Featuring A. Kendra Greene and Nicole Berastequi**

A. Kendra Greene's *Anatomy of a Museum or Everything You Ever Wanted to Know About the Icelandic Phallogical Museum, But Were Afraid to Ask* has been called "the gold standard by which all future essays about Icelandic penis museums will be measured." Her essays explore the human need to keep what can be kept, and the many ways in which museum objects fade, break, shatter and explode. Join Kendra for an interactive discussion followed by a tour of the Nasher Sculpture Center Conservation Lab by Lab Technician Nicole Berastequi. Space is limited to 24 participants.

STUDENT TOURS AND RESOURCES

From work that explores the poetry of nature to an artistic riff on the glitzy culture of L.A., the Nasher has something for everyone this fall. We offer free admission for K-12 and college groups, along with a host of resources to help you prepare for your visit.

Download free exhibition teaching guides and find other multimedia resources at nashersculpturecenter.org/learn/resources.

Book your tour today. Contact Tom Jungerberg at 214.242.5180 or tjungerberg@nashersculpturecenter.org. Groups must book at least three weeks in advance to receive free admission.

HOMESCHOOL WORKSHOPS



SHALL WE CHALET?

FRIDAY, OCTOBER 16 / 1 – 3 PM / AGES 13 – 17

Become a part of artist Piero Golia's new social sculpture, *Chalet Dallas*, and discover how a space can be designed to be an environment for collaboration, communication and exchange. Then, work with your friends to create a mini chalet in the studio.

OVER THE RIVER AND THROUGH THE WOODS

DECEMBER 16, 17 AND 18 / 10 AM – 12 PM / AGES 5 – 12

Get ready to plant some ideas in your head about how an artwork can grow from natural materials such as stone, wood, and even potatoes. We will investigate how artist Giuseppe Penone brings nature into the galleries and then create artworks to enhance your landscape at home.

\$5 per-person deposit. Advance registration required. To register, please contact Colleen Borsh at cborsh@nashersculpturecenter.org or call 214.242.5170.

TEACHER WORKSHOPS



FIGURE / GROUND: ENCOUNTERING THE LANDSCAPE

SATURDAY, NOVEMBER 14 / 10 AM – 3 PM

Develop a deeper understanding of the figure ground relationship by exploring works on view at the Meadows Museum and Nasher Sculpture Center. This collaborative workshop will investigate how artists use nature as a tool to communicate themes such as power, transformation and fragility. Participants will begin their day at the Meadows Museum, then travel by bus to the Nasher. Transportation and box lunches will be provided.

Free with advance registration. To register, please contact Colleen Borsh at cborsh@nashersculpturecenter.org or call 214.242.5170.

MEET THE ARTISTS WHOSE WORK WILL BE ON VIEW AT THE NASHER THIS FALL



ARTIST **GIUSEPPE PENONE**
LIVES AND WORKS IN PARIS, FRANCE AND TURIN, ITALY

His work investigates time, trees and touch. He is fascinated by the idea of creating sculpture without touch. He said, "I believe that a tree is a perfect sculpture."



ART ADVENTURES INSPIRED BY GIUSEPPE PENONE First gather a stamp pad, paper and wipes. Place your finger on the stamp pad to create drawings with your fingerprint. You can repeat, smear overlap, organize your fingerprints into shapes or draw around or on top of the print. Share your photo with us at #nasheradventures.



ARTIST **ALEX ISRAEL**
LIVES AND WORKS IN LOS ANGELES, CALIFORNIA

He has a sunglasses company called Freeway Eyewear and a video series on YouTube called *As It LAys*. Visiting the props department at Warner Bros. Studio sparks his imagination. He said, "Los Angeles is the place where the American Dream comes to life."



ART ADVENTURES INSPIRED BY ALEX ISRAEL Write a list of questions and interview a friend, family member or pet. What is the best location for the interview? Could you design a backdrop or a costume? Record your interview and send it to us at #nasheradventures.



ARTIST **PIERO GOLIA**
LIVES AND WORKS IN LOS ANGELES, CALIFORNIA

For his *Chalet Hollywood* project, he invited the L.A. Ladies Choir, a magician, dancers and even alpacas. He used three bulldozers to crush a bus for an art fair installation. He said, "People always think that I am joking. But I am a serious man."



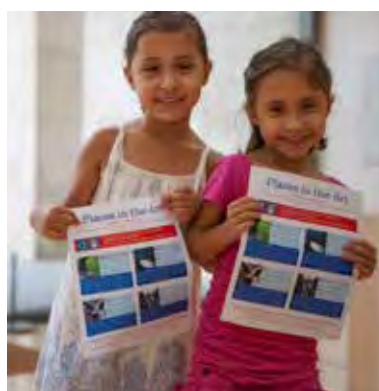
ART ADVENTURES INSPIRED BY PIERO GOLIA Get a group together for a pizza, tea or pajama party. Ask each guest to perform a special talent. They might want to sing, dance, play an instrument, make a drawing or tell a joke. Share your photo or videos with us at #nasheradventures.



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



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

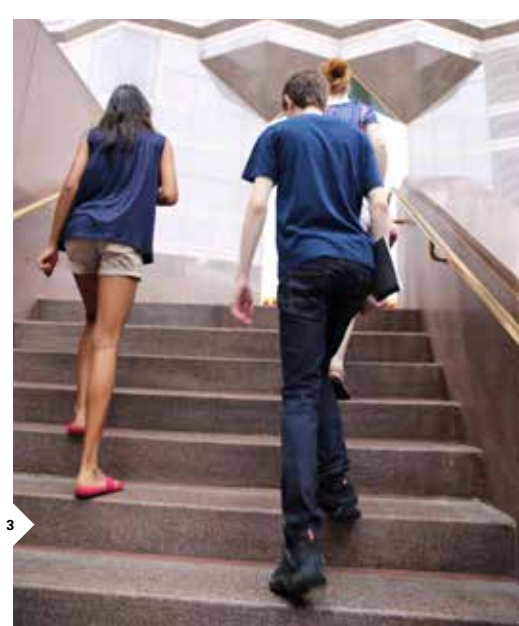
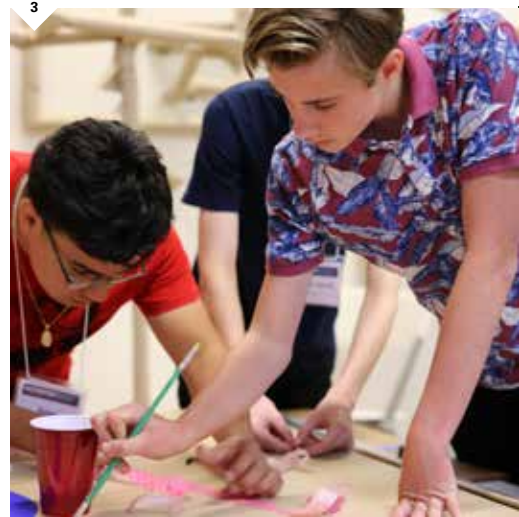
“We love the opportunity to introduce our children to art. Thank you!” – Target First Saturdays visitor, 2015

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.”

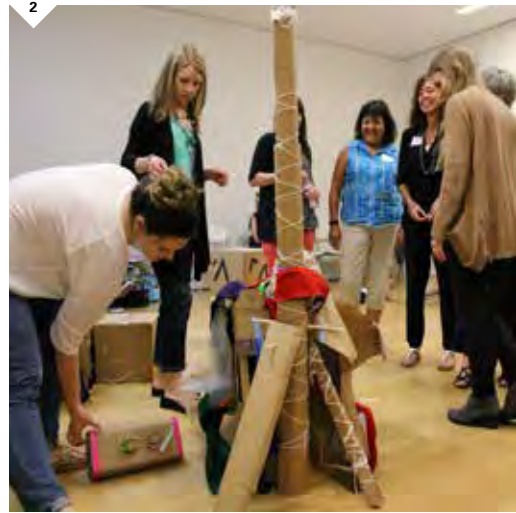
For Monthly “Big Ideas” and art projects visit nashersculpturecenter.org/learn/kids-families

INSPIRED LEARNING

This summer, inspired by the exhibition *Phyllida Barlow 'tryst'*, learners of all ages experimented with materials, explored the galleries and shared new ideas.



- 1 NASHER SUMMER INSTITUTE FOR TEENS
- 2 MUSEUM FORUM FOR TEACHERS
- 3 DESTINATION DALLAS ARCHITECTURE WORKSHOP
- 4 NASHER KIDS CAMP



'til Midnight at the Nasher

Presented by
Ben E. Keith Beverages

FREE ADMISSION / 6 PM – MIDNIGHT

Enjoy the Nasher's 'til Midnight Spotify playlist: <https://bit.ly/nasherbands>

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

'til Midnight is presented by Ben E. Keith Beverages. Additional support provided by Aston Martin of Dallas, City of Dallas Office of Cultural Affairs, the Eugene McDermott Endowment Fund, and KXT.



SEPT 18

FALL BLOCK PARTY
DALLAS
ARTS DISTRICT

6 PM / SINGER-SONGWRITER SPOTLIGHT
KIRK THURMOND

7 PM / CONCERT
THE ROOMSOUNDS

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



Salim Nourallah



The Cush

OCT 16

AURORA
AN IMMERSIVE PUBLIC
ART EVENT

7 PM / DJ SPOTLIGHT
DJ DUDEBRO

8 PM / CONCERT
SALIM NOURALLAH BOOMBOX EXPERIMENT

10 PM / CONCERT
THE CUSH

AURORA
CURATING
THE ART
OF LIGHT,
VIDEO
& SOUND

A full-body portrait of a man with curly blonde hair, wearing a bright red jacket over a dark blue button-down shirt and black trousers. He is standing on a red carpet, holding a large bouquet of tulips in his right hand. The tulips are in shades of pink, yellow, and purple, with green leaves. The bouquet is wrapped in blue paper with a black mesh pattern. The background is a plain white wall. The lighting is bright, casting a soft shadow on the wall behind him.

**TIM
GOOSSENS**

Two years ago, when Aurora—a public art exhibition founded by Dallas artists Shane Pennington and Joshua King, along with Veletta Forsythe Lill—opened for a second year, downtown Dallas swarmed with tens of thousands of people who had come to see the display of light-based work: video, sound, performance, and projection. Pennington and King had asked local and international artists to contribute to this free, open-air festival in the Dallas Arts District.

Now in its third iteration, Aurora 2015 will bring together an expanded program, with an even broader scope. To that end, Pennington and King hired the editor and founder of the online magazine and resource *Berlin Art-Link*, Monica Salazar, to find a few curators for the one-night event. Salazar brought in a team of four young curators with various interests: architecture writer and curator, Carson Chan, who splits time between Berlin and Princeton, New Jersey; Julia Kaganskiy, who runs New Inc, an artist incubator at the New Museum in New York; director of Dallas' Zhulong Gallery, Aja Martin; and the Dutch-born, New York-based Tim Goossens, who is adjunct curator at The Clocktower, a non-profit art space. Each curator has been assigned a particular area of the Dallas Arts District to program, and the three museums—the Crow Collection, the Dallas Museum of Art, and the Nasher Sculpture Center—have been handed over to Tim Goossens.

The Nasher asked Mr. Goossens about what he has in mind for his slice of the Arts District, particularly, of course, the Nasher Sculpture Center. Goossens is keen on one aspect of Aurora in particular—its public nature. He wants to be sure that the denizens of Dallas and its environs feel that the festival is for them.

“The theme of this year’s edition of Aurora is ‘All Together Now,’” says Goossens, “and I will be working with the public in Dallas and Texas long before the night of Aurora in making sure the exhibition truly is a public art event, and thus more than a night of entertainment.” To that end, his curatorial approach has been to find mostly collaborative works of art, connecting with artists “who think beyond a one-night-only setup.” In order to do that, he is shaping collaborative events and art projects that socially engage the public. One of them is Dallas-based artist and activist, Janeil Engelstad, founder of Make Art with Purpose (MAP), which partners with various organizations and individuals to make positive social and environmental change, who will devise a work for one of the other museums on meditation. He’s also working on a project with New York-based artist Veronika Georgieva, which will partner with a number of local institutions and *The Dallas Morning News*.

For the Nasher’s installation, Goossens was attracted to one part of the garden that most visitors don’t often interact with, but that is very appropriate for a socially engaged work. “After a curatorial walkthrough with the

Nasher Chief Curator Jed Morse, we got to speaking about using the terraced garden space in the garden. Since it is an often over-looked part of the museum, I feel very compelled to activate it from the outside, while using the outdoor steps as seating for the public,” he says.

WHILE GOOSSENS CAN'T SAY YET JUST WHAT WILL HAPPEN AT THE NASHER FOR AURORA, HE HAS HINTED AT WHAT IS IN STORE FOR THE MUSEUM. “I... WOULD NOT WANT TO INTERFERE WITH THE EXISTING [GIUSEPPE] PENONE EXHIBITION AT THE NASHER, BUT WILL INSTEAD HIGHLIGHT OTHER SPACES SUCH AS THE OUTSIDE WALLS OF THE MUSEUM. THE WONDERFUL NATURAL STONE LENDS ITSELF PERFECTLY FOR PROJECTIONS.”

Photo: Kate Owen

TIM GOOSSENS earned an MA in art history at the KULeuven and Sorbonne (Paris) and master cum laude in Museology at the Ecole du Louvre. He worked as an assistant-curator at MoMA PS1 in New York until 2010. During his tenure at the museum he collaborated -among many other shows—on *Greater New York 2010*, a Kenneth Anger retrospective, and co-founded the Saturday Sessions performance series. As an independent curator, some of Goossens projects include a group exhibition at Nara Roesler in Brazil with Joan Jonas, David Wojnarowicz and Marcos Chavez; an official side project for the Berlin Biennia; and a Mary Beth Edelson solo exhibition at Suzanne Geiss. He also co-curated the first large scale public sound exhibition in India with work from Yoko Ono and Uri Aran. The show will travel in 2015 to the U.K. and in 2016 to the Dhaka Art Summit. Goossens is working as a Director at envoy enterprises and Adjunct Curator at The Clocktower Gallery, one of the oldest nonprofit art spaces in the U.S., where he has worked with Patti Smith, Antony Hegarty, Zipora Fried, Nomi Ruiz, Nancy Holt and Joan Jonas. He is an adjunct professor at the Sotheby's Institute of Art.

SOUNDINGS: NEW MUSIC AT THE NASHER

"MOST REWARDING NEW MUSIC IN NORTH TEXAS" - *D MAGAZINE, APRIL 2015*

The Nasher Sculpture Center proudly presents the sixth season of the acclaimed *Soundings: New Music at the Nasher* series under the artistic direction of Seth Knopp, a founding member of the Peabody Trio and artistic director of Yellow Barn.

Please visit nashersculpturecenter.org/soundings to learn more about the series and to purchase tickets.

Soundings: New Music at the Nasher is supported by Charles and Jessie Price and Kay and Elliot Cattarulla, Aston Martin of Dallas, and TACA. Additional support is provided by Nancy A. Nasher and David J. Haemisegger. Media Partner: WRR 101.1 FM

**YELLOW BARN'S
MUSIC HAUL**
THURSDAY, OCTOBER 22, 2015 / 7:30 PM
Nasher Sculpture Center / Flora Street

Problem: People will not go to unfamiliar places to experience the unknown.

Solution: Yellow Barn's Music Haul, a traveling stage that will journey from Baltimore to Dallas, will instantly transform a street corner into a music hall. In the moment unexpected, with the single drumbeat, the trumpet blast, or the sweet strain of a violin, our routine is interrupted, and our curiosity is captured.

Coming to a Dallas neighborhood near you Wednesday, October 21 and Thursday, October 22. Community performances will culminate in a special ticketed concert on Thursday, October 22 at 7:30 pm on Flora Street in front of the Nasher Sculpture Center.

Follow the Nasher on social media for more information on community performances.

A THOUSAND CRANES
Christopher Theofanidis' Second Symphony
for Strings and Harp
WORLD PREMIERE
SATURDAY, DECEMBER 12, 2015 / 7:30 PM

Presented at Montgomery Arts Theater in collaboration with Booker T. Washington High School for the Performing and Visual Arts

Inspired by the power of a child's innocence to transcend human tragedy, Theofanidis' *A Thousand Cranes* forms the cornerstone of a program that reflects both the human desire to harness unattainable power and the limitless power of human expression. East Coast Chamber Orchestra (ECCO) brings this world premiere to *Soundings* along with Theofanidis' *Gently Flow My Tears*, Jörg Widmann's *Ikarische Klage*, and Johann Sebastian Bach's *Chaconne*.

**FLUTIST MARINA PICCININI
AND PIANIST ANDREAS HAEFLIGER
IN DUO RECITAL**
FRIDAY, FEBRUARY 19, 2016 / 7:30 PM
Nasher Sculpture Center

Piccinini and Haefliger bring to life fascinatingly different compositional perspectives in a recital that will explore: classical form in Boulez' *Sonatine* (1946) and Prokofiev's *Sonata Opus 94* (1943); homage works by Carter in *Scrivo in vento* (1991) and Adès' in *Darkness Visible* (1992); and music written in celebration with Franck's *A Major Sonata* (written as a wedding present for the violinist Eugène Ysaÿe) and Dalbavie's *Nocturne*, which was composed as an anniversary gift for this evening's artists.

**HOWL
&
PALACE OF WIND**
FRIDAY, APRIL 29, 2016 / 7:30 PM
Nasher Sculpture Center

At once a painfully intimate poetic cry and anthem to the Beat Generation, *Soundings* presents Allen Ginsberg's *Howl* in Lee Hyla's setting for string quartet and narrator with baritone William Sharp and the Brentano String Quartet. In the program's companion work, Travis Laplante's *Palace of Wind, Battle Trance* (the tenor saxophone quartet created specifically for Palace of Wind) brings us a work that defies genre, existing in the cracks between contemporary classical, avant-garde jazz, black metal, ambient, and world music.



Allen Ginsberg



Brentano String Quartet



Marina Piccinini and Andreas Haefliger



ECCO



Yellow Barn's Music Haul



Battle Trance



Christopher Theofanidis

FRIENDS OF SOUNDINGS is an opportunity for *Soundings'* most dedicated patrons to extend their experience with the series. As a member, you will sustain the series' scholarship offerings that provide area students from various musical disciplines the opportunity to experience *Soundings* concerts free of charge, as well as fund outreach opportunities with visiting musicians. You will also be invited to enjoy various exclusive pre-and post-concert experiences as determined.

For more information and to join *Friends of Soundings*, please contact Martha Hess at 214.242.5153 or mhess@nashersculpturecenter.org.



DALLAS DESIGN SYMPOSIUM

MODERNISM

Presented by the Dallas Architecture Forum

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

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

SUNDAY, OCTOBER 4 / 2 – 4:30 PM

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

Keynote address by Leo Marmol, FAIA / Marmol Radziner Architecture, Los Angeles. Leo Marmol is one of the world's leading authorities in 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 architectural design projects, including product design exemplifying these design elements.

The afternoon will also feature a panel discussion on Mid-Century Modern design and architecture with Sidney Williams, Curator of the Palm Springs Art Museum. Attendees will learn about the current popularity and focus on Mid-Century Modern interior design from the media to vanguard showrooms to design projects.

For more information and to purchase tickets visit www.dallasarchitectureforum.org/design_2015



TROUBLEMAKERS: THE STORY OF LAND ART / SUNDAY, NOVEMBER 15

Featuring Germano Celant, Walter De Maria, Michael Heizer, Dennis Oppenheim, Robert Smithson, Nancy Holt, Vito Acconci, Virginia Dwan, Charles Ross, Paula Cooper, Willoughby Sharp, Pamela Sharp, Lawrence Weiner, Carl Andre, Gianfranco Gorgoni, and Harald Szeemann.

**TEXAS PREMIERE SCREENING AT THE TEXAS THEATRE
6 PM DOORS OPEN / 7 PM SCREENING BEGINS / FREE ADMISSION**

Followed by Q&A with Director James Crump
Presented in collaboration with the Oak Cliff Film Festival

"Isolation may be the essence of land art, as the director and art historian James Crump says, but if the soaring views of earthworks — straddling canyons; riddled with lightning — in his new documentary are any indication, the genre's second nature is wonder." - The New York Times/ T Magazine

Watch the trailer and learn more about the film <http://troublemakersthefilm.com>
Visit the Texas Theatre <http://www.thetexas theatre.com>
Learn more about the Oak Cliff Film Festival www.oakcliffilmfestival.com



FILMS ABOUT ART / MATINEE SUNDAYS THIS WINTER

A series of film screenings about making, collecting and presenting art.

- CAVE OF FORGOTTEN DREAMS, 2010 / JANUARY 3**
- BEAUTY IS EMBARRASSING, 2012 / JANUARY 17**
- HOW MUCH DOES YOUR BUILDING WEIGH, MR. FOSTER? 2010 / JANUARY 31**
- HERB AND DOROTHY, 2008 / FEBRUARY 14**

Tickets may be purchased at the theatre box office or on the website at <http://www.thetexas theatre.com>.
Nasher members receive \$2 off.



GARDEN PARTY AT THE NASHER / **WEDNESDAY, OCTOBER 7 / 6:30 – 8:30 PM**

You are invited to experience an extraordinary setting for your private event or wedding reception at the Nasher's annual Garden Party. Enjoy mingling in the garden among the Center's modern sculpture, nibbling on bites by Wolfgang Puck Catering and sipping delicious champagne. Entertainment includes the spinning sounds of DJ Lucy Wrubel and a fashion show by Stanley Korshak.

To RSVP visit nashersculpturecenter.org/garden-party-2015



SAVE THE DATE / THE GREAT CREATE / **SUNDAY, APRIL 24 / 1 – 4 PM**

Save the date for the 4th annual The Great Create. The Great Create is a fun, family-focused fundraising event that engages families' artistic sides while raising essential support for the Nasher's diverse and innovative annual educational initiatives. For more information, contact Megan Penney at mpenney@nashersculpturecenter.org or 214.242.5167

Family Co-Chairs: Sheryl and Eric Maas and their children & Lisa and John Runyon and their children

PHYLLIDA BARLOW 'TRYST'

OPENING RECEPTION / MAY 2015



- 1 Kevin Fink, Michael Corman
- 2 Sherri Owens, Tom Orr, Jed Morse
- 3 Jenny Mullen, Cindy Schwartz
- 4 David Quadrini, Phyllida Barlow
- 5 Angela George, Christopher Johnson
- 6 Jeanne Fagadau, Karen Weiner, Howard Weiner, Barbara Rosenblatt
- 7 Paul Stoffel, Gayle Stoffel
- 8 Justine Ludwig, Temple Shipley



PATRON TRAVEL



PALM SPRINGS / NOVEMBER 2015

Join Director Jeremy Strick on an exclusive tour of Palm Springs, California. The trip will include stunning architectural gems, access to private collections and a chance to explore the studios of artists living and working in the area.

SAN FRANCISCO / SPRING 2016

To celebrate the expansion of SFMOMA, Director Jeremy Strick will lead a group of patrons to San Francisco, featuring a behind-the-scenes tour of the new facility, as well as many other exclusive activities.

Formal invitations to follow. 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.

THE NASHER SCULPTURE CENTER WOULD LIKE TO EXPRESS THANKS AND GRATITUDE TO THE FOLLOWING PATRON MEMBERS, WHOSE VITAL SUPPORT AND DEDICATION HELPS THE NASHER TO CONTINUE TO GROW AND ENGAGE AUDIENCES.

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Mr. William A. Kramer
Ms. Sue Krider
Mr. and Mrs. Gene Lunceford
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Joy and Ronald Mankoff
Dr. and Mrs. Tom G. Mayer
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Mr. Terry G. Connor
Ms. Rosalie Taubman
Dr. Glenn Voss and Dr. Zannie Voss
Mr. Shelby K. Wagner
and Mr. Niven Morgan
Ms. Alice Walton
Mr. and Mrs. Bill C. Ward
Dr. and Mrs. Howard Weiner
Mr. and Mrs. Richard Weiner
Mr. and Mrs. Craig Weinstein
Mr. and Mrs. Brady K. Wood
Mr. and Mrs. Peter York

*As of August 15, 2015

AVANT GARDE SOCIETY

JOIN. LEARN. ENGAGE. EXPLORE.



Avant-Garde Society is an opportunity to engage with other local art enthusiasts and is an opt-in benefit to all Nasher members at the Calder Circle level and above.

UPCOMING EVENTS

MEET AT THE MODERN / SATURDAY, OCTOBER 3 / 10 AM – 12 PM

**AGS & ARTIST CIRCLE HOLIDAY PARTY AND CONVERSATION WITH LAWRENCE WESCHLER AND ALVA NOË
NASHER SCULPTURE CENTER / TUESDAY, DECEMBER 8 / 7 – 9 PM**

GALLERY TOUR: THE CONSORTIUM / SATURDAY, APRIL 16 / 10 AM – 12 PM

Contact Rachelle Ficke at rficke@nashersculpturecenter.org or call 214.242.5168 to opt into the Society and begin receiving invitations to upcoming events.



NASHER SCULPTURE CENTER TO BENEFIT FROM NORTHPARK 50: FIFTY YEARS OF GIVING

For 50 days, NorthPark Center will give back to local nonprofit organizations that help North Texas thrive through NorthPark50: Fifty Years of Giving. The special anniversary initiative will conclude with a black-tie dinner on October 28 celebrating 50 years of NorthPark Center and Neiman Marcus, with proceeds benefiting youth arts education programs at the Nasher Sculpture Center. Follow NorthPark Center at NorthParkCenter.com and on social media to watch as the gifts are revealed to the nonprofit organizations.



NORTH TEXAS GIVING DAY / **SEPTEMBER 17**

Be part of the the nation's largest community-wide giving event

Did you know that 55% of all visitors to the Nasher experience inspiring artworks and engaging programs free of charge because of the generous community support from organizations and individuals like you? Please consider supporting the Nasher by donating on North Texas Giving Day.

Visit northtexasgivingday.org



GIVE INSPIRATION ALL YEAR LONG. GIVE THE GIFT OF MEMBERSHIP.

Give friends and family the gift of yearlong inspiration. A Nasher Sculpture Center gift membership is a truly distinctive and meaningful present that will be enjoyed year-round.

Contact Nasher Membership at 214.242.5151 or membership@nashersculpturecenter.org for more information, or purchase online or onsite at the museum.



KIDS CLUB AT THE NASHER

SEPTEMBER 26 / 9 – 11 AM

Nasher Sculpture Center

Members at the Moore Circle and above are invited to participate in Kids Club, a joint program 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 events for children between the ages of 2 and 10, as well as discounted admissions to participating institutions where they are not members.



FUNDER SPOTLIGHT

TEXAS COMMISSION ON THE ARTS

The Nasher Sculpture Center extends special thanks to one of our most steadfast funders and staunchest advocates, the Texas Commission on the Arts (TCA). TCA's generous support has advanced many Nasher education programs and exhibitions over the years, including Nasher 3:01 Club, 'til Midnight at the Nasher, GROW at the Nasher, Nasher XChange and *Giuseppe Penone: Being the River, Repeating the Forest*.

A recent grant from TCA made it possible for the Nasher to debut a new program, HopeKids Art Experience Days, which provides free museum tours and interactive art activities for children with life-threatening medical conditions and their families. This program is a partnership with the Dallas-Fort Worth chapter of HopeKids, an organization dedicated to bringing joy and hope to children battling chronic

illnesses and their loved ones by providing ongoing events, activities and a powerful support community.

"HopeKids is thankful for the support of the Texas Commission on the Arts and thrilled to partner with the Nasher Sculpture Center to keep our kids focused on the future instead of dwelling on what they are dealing with in the present," Heather Weathers, Executive Director of HopeKids North Texas says. "The Art Experience Day is one of our families' favorite events because many of our HopeKids are unable to participate in athletic activities. This event surrounds these kids and their families with the tools to express themselves in ways they may not have considered before."

SCULPTURE
IS BORN FROM
THE IMPRINT
OF FEET
IN THE MUD,
PAINTING FROM
THE IMPRINT
OF HANDS—DIRTY
WITH MUD—ON
THE WALLS
OF A CAVE

— GIUSEPPE PENONE

Nasher Sculpture Center

2001 Flora Street, Dallas, TX 75201 USA
Tel +1 214.242.5100
Tuesday – Sunday, 11 am – 5 pm
nashersculpturecenter.org

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