

BOLD, WILD, ORIGINAL

2019 NASHER PRIZE LAUREATE: ARTIST ISA GENZKEN



German artist Isa Genzken has spent four decades reinventing the rules. She creates sculpture, paintings, photographs, collages, drawings, artist's books, and films that explore personal themes, popular culture, and historical events. Genzken has described her use of unconventional materials as a way to create "totally crazy, impossible and also wrong things."

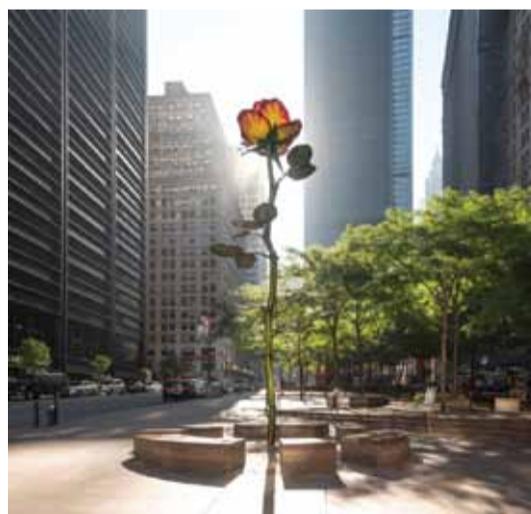
"I enjoy connecting things that were previously isolated"

Many of Genzken's best-known sculptures are made using a technique called "assemblage," in which a work of art is made by grouping found or unrelated objects. She began making assemblages in the mid-1990s, and her first major group of sculptural assemblages were shown together in 2000. These lively sculptures, made from materials such as cardboard, foam core, caution tape, plastic mesh, and glue, were created as a way to critique the stark modernist architecture she grew up with in Germany. An art critic described this exhibition as "the starter's gun for a movement," and since then Genzken's assemblages have grown to include materials as diverse as mannequins, suitcases, radios, flowers, and chairs. Sometimes they even hang from the ceiling or take up entire rooms.



"To me, New York had a direct link with sculpture."

Although she lives in Berlin, Isa Genzken has a great love for New York City and has said that she thinks of the city as her studio. During an extended visit to New York in 1995, she walked through the city taking photographs and collecting scraps found in the streets. She started pasting these into a sort of scrapbook along with notes, hotel bills, cocktail napkins, and other souvenirs of her stay. The resulting book created a record of her time in the city "for people who wanted to experience New York differently: a lot crazier, more multifaceted and beautiful."



"I will only exhibit sculptures...that will enrich their surroundings."

Genzken has also created several outdoor public artworks, including a large sculpture of a rose installed in Zucotti Park in Manhattan. Placed in a spot that was once the site of Occupy Wall Street protests, the rose could be seen as Genzken's love letter to the city and a symbol that passers-by will recognize and build their own meaning around.

TOP: **Isa Genzken, *Schauspieler II, 8*, 2014.** Black child mannequin on glass stand, life-jacket, silver mirror foil, passport, woolen jumper, American football helmet, spray paint, 154 x 45 x 40 cm. CENTER: **Isa Genzken, *I Love New York, Crazy City*, 1995–96.** Paper, gelatin silver and chromogenic color prints, and tape, in three books, each 15 3/8 x 12 5/8 x 2 3/4". Collection the artist. BOTTOM: **Isa Genzken, *Rose III*, 2016 (installation view).** Photo: Timothy Schenck ; courtesy of Galerie Buchholz, Berlin/Cologne/New York.

SPRING BREAK AT THE NASHER

March 12 – 17, 2019
FREE ADMISSION 11 a.m. – 5 p.m.

STUDENT FESTIVAL

March 24, 2019 / 1 – 4 p.m.
FREE ADMISSION 11 a.m. – 5 p.m.



Isa Genzken

INSPIRED BY ISA

City Collage

Genzken loves New York City! She documented her trips with photos, receipts, invitations, and posters. Create a collage about a city that inspires you.

Materials Notebook

Genzken uses a wide array of materials in her artwork. Keep a journal of all the supplies you use to create art. You could write a list, take photos or draw all the materials you use.

Public Sculpture

When Genzken creates a public work of art she asks herself, "What is the site missing?" Choose a location and create a proposal for a public artwork.

Playlist

Listen to these Genzken-inspired songs while you work.

"Don't Stop 'Til You Get Enough"
–Michael Jackson

"Rock with You" –Michael Jackson

"Material Girl" –Madonna

"New York, I Love You but You're Bringing Me Down"
–LCD Soundsystem

"Radio Ga Ga" –Queen

MAKING IT BIG

STERLING RUBY AT THE NASHER

How do you take a gesture and make it giant? Artist Sterling Ruby draws from the visual language of punk, graffiti and hip-hop culture to create larger-than-life sculptures in unexpected materials.

If you have ever worked with clay, you know how easily it records the impressions of your hands before it is fired. Sterling Ruby became interested in clay as a material that captures a “frozen gesture,” meaning that it starts out as something easily manipulated and changed, then holds a permanent shape after it comes out of the kiln. If you’ve ever fired something you made in clay, you may know that sometimes things break or explode when exposed to high heat. When this happens to Ruby’s ceramics, he takes the broken pieces and incorporates them into a new sculpture as part of his *Basin Theology* series, giving them a new life.

When Ruby wanted to make sculptures with frozen gestures that were larger than what he could create with ceramics, he began using urethane. This material is a two-part polymer that can be poured as a liquid but hardens quickly into a solid. Using urethane, Ruby has made monumental sculptures that still show evidence of the artist’s hand.

Ruby also creates soft sculptures that turn edgy or threatening subjects, like vampires, into puffy, pillow-like artworks. Ruby began sewing when he was 13 years old and wanted to make clothing that reflected his individuality and love of punk music and culture. As an adult, he not only makes small and large-scale soft sculptures, but also works with fashion designers on clothing inspired by his artworks and techniques.

STERLING RUBY: SCULPTURE

February 2 - April 21, 2019

Visit nashersculpturecenter.org/art

TOP: **Sterling Ruby, *Consolidator*, 2008–2009.** Urethane, wood, and spray paint, 69 x 92 x 253 in. Courtesy Sterling Ruby Studio. Photo: Robert Wedemeyer, courtesy Sterling Ruby Studio. CENTER LEFT: **Sterling Ruby, *VAMPIRE 62*, 2012.** Fabric and fiberfill, 84 x 45 x 4 in. Collection of Christen and Derek Wilson. Photo: Robert Wedemeyer, courtesy Sterling Ruby Studio. CENTER RIGHT: **Sterling Ruby, *Basin Theology/2C-T-XX*, 2013.** Ceramic, 23 1/2 x 51 1/2 x 43 in. The Rachofsky Collection. Photo: Robert Wedemeyer, courtesy Sterling Ruby Studio. BOTTOM: **Sterling Ruby, *The Cup*, 2013.** Foam, urethane, wood, and spray paint, 92 x 115 1/2 x 88 in. Nancy A. Nasher and David J. Haemisegger Collection. Photo: Robert Wedemeyer, courtesy Sterling Ruby Studio.



Scale in the Nasher Collection

Pictured below are the largest and smallest works in the Nasher Collection. Mark Di Suvero’s *Eviva Amore* is made of the I-beams used in skyscraper construction and weighs over 22,500 pounds. Alberto Giacometti’s *Small Standing Man* and *Small Standing Woman* were worked at by the artist until they were so small they would fit in a matchbox.



LEFT: **Mark di Suvero, *Eviva Amore*, 2001.** Steel, Overall: 424 x 564 x 360 in., 22500 lb. Raymond and Patsy Nasher Collection, Nasher Sculpture Center, Dallas. RIGHT: **Alberto Giacometti, *Small Standing Man* and *Small Standing Woman*, 1945.** Gilded Bronze, 1 7/16 x 7/16 x 7/16 in. each. Raymond and Patsy Nasher Collection, Nasher Sculpture Center, Dallas.

Sterling Ruby: Sculpture is made possible by the generous support of the Dallas Art Fair Foundation and Gagosian Gallery, with additional support provided by the City of Dallas Office of Cultural Affairs.

INVESTIGATE SCALE

Scale Reactions

Choose a very large object (like a building, a tree or something even bigger) and a very small object. Divide a sheet of paper in half. Use the left side to list three to five words to describe the large object and three to five ways you physically interact with it. On the right side of the paper, do the same for the small object. How does the scale of the object change how you respond emotionally or physically to it?

Scale Photos

Choose a small object as the subject of your photos. Using techniques like forced perspective, zoom or even smaller props, take a series of pictures that make your small object seem gigantic. How do these photos change the context of the object you used?

STUDENT ADVISORY BOARD

Photographed by Allison V. Smith



Many thanks to our advisory boards! Student Advisory Board: Naomi A., Hannah A., Maya B., Taya B., Chloe C., Cooper C., Dean, Madelyn D., Erin D., Jaclyn G., Isabella H., James H., Kate K., Leah K., Lauren K., Katherine K., Lucy L., Matthew M., Sun M., Isabella O., Drew R., Chloé S., Evan S., Sophie T. **Teacher Advisory Board:** Stacy Cianciulli, Becky Becker Daniels, Suzuko Davis, Martin Delabano, Annie Foster, Paige Furr, Sherry Houpt, Jovenne Kybett, Kellie Lawson, Dee Mayes, Brad Ray, Karin Thomas, Sam Thomas. **Students entering 9th - 12th grades in fall 2019 are invited to apply for our Student Advisory Board. Applications accepted starting August 1 at nashersculpturecenter.org.**

Students Respond

We asked the Nasher Student Advisory Board to share their vision for the future of sculpture



Drawing by Lucy L.

I think it will move to digital platforms like VR.

Hannah A.

Maybe sculpture will become more intricate in the sense that pieces of a sculpture will be suspended from the ceiling to create an art form.

Lauren K.

I think sculpture will change with artists' evolution in the modern world. As their way of thinking changes, their artwork will too.

Chloé S.

Sculpture will not be limited to works of 3D art, rather objects in general.

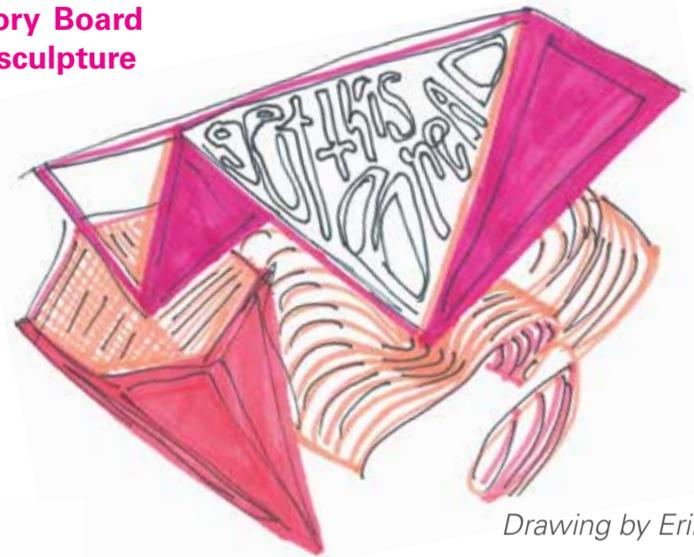
Dean

Sculpture has already expanded to digital and interactive media and will probably continue to do so.

Erin D.



Drawing by Taya B.



Drawing by Erin D.

Interactive sculptures? Maybe we'll be able to manipulate/control light? Or maybe gravity...? Maybe something like holograms...?

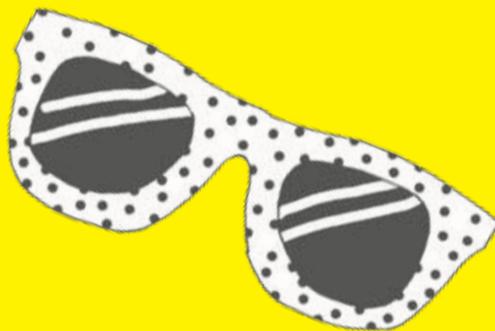
Sun M.

Sculpture continues to manipulate space. In the future, I think sculpture will continue to broaden both conceptually and physically.

Lucy L.

How do you imagine the future of sculpture?

SUMMER PROGRAMS



NASHER KIDS CAMP / June 10 – 14, 2019 / 9 a.m. – 12 p.m. daily
Discover sculpture through art projects, stories, games and tours. **Open to students who have completed 1st - 5th grades. Registration required.**

SUMMER INSTITUTE FOR TEENS / June 24 – 28, 2019 / 10 a.m. – 4 p.m. daily
Students interested in arts careers enjoy a week of behind-the-scenes experiences, sessions with arts professionals, and hands-on studio projects with practicing artists. **Open to students who have completed 9th – 12th grades. Teacher nomination required.**

DESTINATION DALLAS / July 23 or 24, 2019 / 9 a.m. – 5 p.m.
Architect and educator Peter Goldstein explores the intersection of natural and built environments in Downtown Dallas through tours, sketching, model-making and critique. **Open to students who have completed 8th – 12th grades. Application required.**

MUSEUM FORUM FOR TEACHERS / July 8 – 12, 2019 / 10 a.m. – 4 p.m. daily
Deepen your understanding of modern and contemporary art by spending a day at The Warehouse, Nasher Sculpture Center, Dallas Museum of Art, Modern Art Museum of Fort Worth, and Kimbell Art Museum. **Open to teachers of all levels and subjects. Application required.**

Learn more at nashersculpturecenter.org/engage

CROSSWORD

Read "Bold, Wild, Original" on page 1 to solve the clues in this puzzle.

DOWN

- 1. Genzken's early assemblages critiqued the _____ in Germany.
- 2. Genzken has used materials like _____, suitcases and radios.
- 4. Genzken has a public sculpture of a _____ in Manhattan.
- 5. A group of found or unrelated objects.
- 7. Genzken won the _____ Prize.

ACROSS

- 3. Genzken collected scraps and took _____ in NYC.
- 6. Genzken's home country.
- 8. Genzken tries to create crazy, _____ and wrong things.
- 9. Genzken has made several outdoor _____ artworks
- 10. City Genzken loves: _____

