

**THE WAREHOUSE**

## **THE SENSATION OF SPACE**

## WELCOME

In 2003, when the Nasher Sculpture Center opened in downtown Dallas, we celebrated the new addition to the cultural landscape by presenting works from our own collection in an exhibition of sculpture at The Rachofsky House — and it has long been our hope to bring the Nasher and Rachofsky collections together with an exhibition in the same space. The special occasion of presenting two simultaneous exhibitions this summer, here and at the Nasher Sculpture Center, allows myriad poetic connections to be drawn between the various hallmarks of Modern and postwar sculpture, and strengthens the conversation about the formative role of sculpture — both creative and social — over the last century and a half. In *The Sensation of Space*, the focus on both the formal and conceptual aspects of sculpture offers new insight into the art form, engaging our bodies and minds in the practice of looking in new ways.

For the last several years, we have invited outside curators to offer new interpretations of The Rachofsky Collection, but for *The Sensation of Space* we are delighted to involve two curators who work closely with the Rachofsky and Nasher collections every day: Nasher Assistant Curator, Dr. Leigh Arnold, and Director of Educational Programming at The Warehouse, Thomas Feulmer. Leigh and Thomas possess a deep knowledge of the respective collections and have gathered works that challenge us to approach familiar things with fresh eyes — a testament to a truly outstanding exhibition. Together with Nasher Sculpture Center Director Jeremy Strick, we hope each visitor to The Warehouse comes away with a more enriched appreciation for sculpture and the dynamic ways it occupies our lives.

**Cindy and Howard Rachofsky**  
Founders, The Warehouse

**Jeremy Strick**  
Director, Nasher Sculpture Center



## THE SENSATION OF SPACE

*One day, in my bedroom, I was looking at a napkin left on a chair and I suddenly realized that not only was each object alone, but that it had a weight — or actually a weightlessness — that kept it from weighing on any other. The napkin was alone, so alone that I felt I could take away the chair without changing the napkin's position. It had its own place, its own weight, even its own silence. The world was light, light . . .*

— Alberto Giacometti

In his essay on artist and friend Alberto Giacometti, French writer Jean Genet describes a conversation in which Giacometti discusses his understanding of objects as existing in a kind of spatial solitude, apart from their surroundings, with the ability to generate a new awareness of space around them. In this brief exchange, the artist offers his impression of the complex and poetic relationship we share with the material, physical world. It is through the act of making a sculpture that Giacometti — and the artist in general — imbues each object with its own place or weight, or as Genet describes, “the sensation of space” that surrounds it.

Taking Genet's description as its title, this exhibition looks at the ever-expanding ways artists create sculptures that generate, activate, and occupy space in all its physical and psychological manifestations. At its foundation is a dialogue between the

Raymond and Patsy Nasher Collection, one of the world's finest collections of European and American Modern and contemporary sculpture, and The Rachofsky Collection, a post-WWII collection of art from around the world with focuses in identity, process, and conceptual work. *The Sensation of Space* explores the material, formal, and thematic connections in works dating from the mid-19th century to the present and illustrates how artists continually seek out new ways to redefine traditional notions of sculpture.

*The Sensation of Space* is co-organized by The Warehouse in partnership with the Nasher Sculpture Center. The exhibition features works from The Rachofsky Collection, the Raymond and Patsy Nasher Collection, the Nasher Sculpture Center, the Dallas Museum of Art, the Collection of Marguerite Steed Hoffman, the Collection of Deedie Potter Rose, and the Collection of Christen and Derek Wilson.

**Dr. Leigh A. Arnold and Thomas Feulmer**

*Exhibition Curators*

## GALLERY 1

Drawing on the considerable holdings of figurative sculpture in the Nasher Collection and The Rachofsky Collection's own strength in works addressing identity and the body, the works on view in this gallery heighten the feeling of a traditional sculpture hall with standing figures flanking each side. Yet, in place of classical statuary, the sculptures here are both representational and abstract, made from traditional and nontraditional materials, and cover a timeline of over 120 years. Several themes emerge, from the exploration of female archetypes to the different ways artists approach issues related to identity and its complicated relationship to history and culture.

At the center of the gallery, Auguste Rodin's *Eve* stands as a representative of the artist who was a catalyst for Modern sculpture. He drew inspiration for his figure from Michelangelo's *Eve* in the Sistine Chapel frescoes. Beyond the obvious biblical connotations of the anguish and shame of original sin, *Eve* provides an outstanding example of the personal, expressive nature of Rodin's modeling. Certain areas of the surface are treated smoothly with the utmost naturalism and a sure knowledge of the body's underlying structure. Other sections are given a rough, improvisational quality, creating dynamic plays of light and texture. Particularly striking are the distortions to the left hand and summary definition of face and hair. On either side of *Eve*, works by Gaston Lachaise, Janine Antoni, Kiki Smith, and Michelangelo Pistoletto likewise reference female archetypes as manifestations of essentialized concepts of femininity: fertility, virginity, beauty, and shame. Smith's papier-

mâché *Virgin* shares the gestural surfaces of Rodin's *Eve*, but the artist's insertion of glass eyes and a hyperrealistic, fleshy vagina confront the viewer on a visceral level. *Elevation* was Lachaise's first life-size figure and most famous sculptural achievement. Although partially inspired by the artist's wife and muse, Isabel Nagle, the sculpture presents Lachaise's modern idealization of womanhood. Her ample bosom and full hips recall ancient fertility idols. Antoni's hybrid photograph and broken vessel play with the stereotypical association of the woman's body as a vessel — in real space, it is broken, while its photographic image is maintained. Pistoletto further explores the female goddess archetype, in this case, the goddess of love, beauty, and fertility. By combining the classically inspired statue with piled-up rags, he creates a series of oppositions: formed/unformed, precious/disregarded, and historical/contemporary.

Along the opposite wall, works by David Hammons, Alberto Giacometti, and Robert Gober show the various ways artists anthropomorphize utilitarian objects. By combining a steel plow with the delicate and precious materials of tulle, silk, and a string of pearls, Hammons juxtaposes labor (and those who labor) with the fashions it produces. Giacometti's *Spoon Woman (Femme cuillère)* is the largest and most totemic of his early sculptures. The figure's blocky head, chest, and feet reflect the geometry of Cubism. The large concave abdomen seems to derive from African spoon figures, and the theme of fertility and sexuality, expressed primarily by the concave, womb-like midsection, owes much to Surrealist iconography. All of the

elements in Gober's work are handmade, despite looking like a readymade or found object. Male and female torsos join together inside the basket, and Gober has inserted a drain in place of the belly button, suggesting a portal to a hidden world that sets up a psychological relationship between the outside and the inside of the body.

Sculptures by Renee Stout and Tony Oursler explore identity through culture, history, and psychology. As two examples of self-portraiture, the viewer is invited into the intimate space of self-imagining and self-reflection. Stout's figure is an interpretation of self as a figure of empowerment. She boldly presents herself as a life-sized *nkisi* figure enshrouded in accoutrements of power and magic that are characteristic of the Central African figures. Oursler's test dummy recites statements from the MMPI psychological exam, which was created to help psychologists and mental health practitioners evaluate patients' neuroses. The artist recites the statements in a languid and unemotional refrain, which forms a portrait of the artist as a self-reflective, if not self-absorbed, character.

In the corner, Peter Fischli and David Weiss' puppets snooze, their chests slowly rising and falling as they slumber, seemingly bored with it all. The puppets — Rat and Bear — are stand-ins for the absent artists, first seen in Fischli and Weiss' films *The Least Resistance* (1981) and *The Right Way* (1983). In this installation, Fischli & Weiss' piled-up sculpture functions as the bookend to Pistoletto's pile of clothing that recalls the absence of many.



## GALLERY 1 *continued*



**Peter Fischli / David Weiss**

*Untitled (Sleeping Puppets)*, 2008-09

Two rag puppets and two breathing machines

Installation dimensions variable

Approximately: 11 1/4 x 71 1/2 x 54 3/4 inches

Collection of Marguerite Steed Hoffman and Collection of Deedie Potter Rose



**David Hammons**

*Ivory Spirit*, 1990

Metal, cotton, netting, silk, and pearls  
86 x 48 x 16 inches

Dallas Museum of Art, gift of two anonymous donors, Ms. Judy Pollock, and the General Acquisitions Fund



**Gaston Lachaise**

*Elevation*, also called *Standing Woman*,  
1912-1927 (cast 1964)

Bronze

70 3/4 x 30 x 19 9/16 inches

Raymond and Patsy Nasher Collection,  
Nasher Sculpture Center



**Alberto Giacometti**

*Spoon Woman (Femme cuillère)*,  
1926 (cast 1954)

Bronze

56 3/4 x 20 x 9 inches

Raymond and Patsy Nasher Collection,  
Nasher Sculpture Center



**Janine Antoni**

*Caryatid*, 2003

C-print and broken vessel

(Tall brown vessel with turquoise interior wash)

Installation dimensions variable

Photo: 92 x 29 1/2 x 11 1/2 inches

Broken vessel: 13 1/2 x 14 1/4 x 10 1/4 inches

The Rachofsky Collection



**Robert Cober**

*Untitled*, 2000-01

Willow, wood, beeswax, human hair,  
silver-plated cast brass, and pigment  
16 x 32 1/2 x 26 inches

The Rachofsky Collection



**Auguste Rodin**  
*Eve*, 1881 (cast before 1932)  
Bronze  
68 x 17 1/4 x 25 1/2 inches  
Raymond and Patsy Nasher Collection,  
Nasher Sculpture Center



**Tony Oursler**  
*MMPI Test Dummy*, 1993  
Cloth head, brown polyester suit, projector,  
DVD player, DVD, and wood  
Installation dimensions variable  
The Rachofsky Collection



**Kiki Smith**  
*Virgin*, 1993  
Papier-mâché, glass, and plastic  
60 x 18 1/2 x 9 inches  
The Rachofsky Collection



**Renee Stout**  
*Fetish #2*, 1988  
Mixed media (plaster body cast)  
63 1/4 x 20 1/4 x 11 3/4 inches  
Dallas Museum of Art,  
Metropolitan Life Foundation Purchase Grant



**Michelangelo Pistoletto**  
*Venere degli stracci dorata (Golden Venus of the Rags)*, 1967-71  
Plaster, gold, and rags  
Installation dimensions variable  
Collection of Marguerite Steed Hoffman



## GALLERY 2

In a career that spanned just over a decade, Cuban American artist Ana Mendieta produced a remarkable body of work that included ephemeral outdoor performances and creations documented in photographs, 35 mm slides, and Super-8 films, as well as sculpture and drawing, before her untimely death at the age of 36. Rooted in nature and the body, Mendieta's art fused both, and her legacy paved the way for artists of subsequent generations to create works involving identity politics, feminism, and performance.

Mendieta is perhaps best known for her *Silueta* series of actions documented via photography and film, which scholars describe as the core of her practice. These works were often achieved by Mendieta inserting her body into the landscape or constructing a surrogate form of herself directly on the land. In early *Silueta* works, Mendieta uses her body to create a form or imprint on the landscape; as the series progressed, her body was increasingly absent from the imagery, although its outline or imprint remained. Mendieta's film *Silueta Sangrienta*, which translates to "bloody silhouette," represents a transitional moment in her *Silueta* series. Made in Iowa City, Iowa, in 1975, the short silent film documents a variety of the artist's actions and both the presence and absence of her body.

A pair of photographs, both *Untitled (Maroya)* from 1982, documents two states of a single commissioned artwork made by Mendieta at the home of two longtime Miami-based patrons. *Untitled (Maroya)* was conceived to be a "living incense burner," activated by fire at its owner's whim. Unlike its ephemeral

precedents in the related *Silueta* series, *Untitled (Maroya)* was intended to be permanent. Using landscaping rock and tinted cement, Mendieta inscribed a generalized female form upon the earth and fixed it in place by molding cement on top of it. This high-relief barrier outlines the female form and creates a practical boundary for the hollow fire pit. The photographs' subtitle, *Maroya*, refers to the Moon Spirit of the Taino people (an Amerindian culture indigenous to Cuba and the Greater Antilles), who was considered to be a link between Divine Woman and human women.

In the final two years of her life, Mendieta progressed from documenting fleeting actions and interventions in the landscape to making discrete objects. These retained many of the key attributes of her earlier art, notably the fusion of earthly matter and the body, and the representation of the *silueta* form that dominated her visual vocabulary throughout her career. *Untitled (Leaf Drawing)* from 1984 and *Untitled* from 1985 are representative of this shift and also reflect Mendieta's embrace of the natural effects of time on objects, such as the shifting color and texture of the leaf as it dried. *Untitled* is one of a group of six wooden slab sculptures the artist made while living in Rome in the final year of her life. Mendieta burned a female form onto the surface of the tree trunk by igniting gunpowder. The result is a powerful totemic sculpture that subtly references many of the key aspects of her previous work: performance, the female form, the use of gunpowder as a catalyst, and the connection to nature.

GALLERY 2 *continued*



**Ana Mendieta**  
*Untitled (Leaf Drawing)*, 1984  
Mixed media on leaf  
8 x 5 3/4 inches  
Collection of Deedie Potter Rose



**Ana Mendieta**  
*Untitled*, 1985  
Wood and gunpowder  
80 1/2 x 11 1/4 x 1/2 inches  
Nasher Sculpture Center,  
Acquired through the Kaleta A. Doolin  
Acquisitions Fund for Women Artists



**Ana Mendieta**  
*Silueta Sangrienta*, 1975  
Super-8mm film transferred to high-definition digital media, color, silent  
Running time: 1:51 minutes  
Nasher Sculpture Center,  
Acquired through the Kaleta A. Doolin Acquisitions Fund for Women Artists



**Ana Mendieta**  
*Untitled (Maroya)*, 1982  
Lifetime black-and-white photograph  
10 x 8 inches  
Nasher Sculpture Center,  
Acquired through the Kaleta A. Doolin  
Acquisitions Fund for Women Artists



**Ana Mendieta**  
*Untitled (Maroya)*, 1982  
Lifetime black-and-white photograph  
10 x 8 inches  
Nasher Sculpture Center,  
Acquired through the Kaleta A. Doolin  
Acquisitions Fund for Women Artists

## GALLERY 3

In Gallery 3, Phyllida Barlow's *untitled: hangingmonument2015* acts as a focal point for works that occupy an ambiguous state and rely on a seemingly disjointed relationship between their surface and form to achieve this status. In sculptural works by Barlow, Eva Rothschild, Franz West, and Joan Miró, semiabstract, organic forms hint at some vaguely familiar existence, but do not directly acknowledge their sources. It is this realm of clear-minded ambiguity that many contemporary artists (working in varying degrees with the legacy of Surrealism) confidently inhabit. Barlow describes her attraction to objects that are "obstacles in that their behavior is incongruous or irrational," saying that "despite their banality and familiarity, they block and interrupt how we experience our daily encounters with the world."

Like much of her work, Barlow's *untitled: hangingmonument2015* takes a familiar form, surface, or arrangement, and shifts it through her masterful use of materials and scale. Here, the column form is monumental, yet its surface is frayed and cracking, the result of dozens of small-scale acts of dipping swaths of fabric into wet concrete and tying them around chunks of foam. The rupture between the work's size and the numerous intimate gestures that comprise it, left clearly visible by Barlow, gives the sculpture its misaligned presence. It is both heroic and shambolic (a word Barlow frequently uses to describe her work). In its suspended state, the column's status is playfully unclear: is the column in the process of being tipped upright for permanent placement? Or drudged from underground like a decayed or lost artifact? Or simply being gently lowered, as if removed from its previous life as

a glorified object? The column embodies a number of conditions, or no condition at all, and highlights Barlow's curiosity for things that are "in an ambiguous state of decay or regeneration."

Sculptures by Rothschild, West, and Miró are equally playful and strange in their ability to offer up a familiar form, while simultaneously subverting or confusing the viewer's grounding of the object. The two elements in Rothschild's *All for You* — an organic blob and an arcing line — seem familiar as a piece of fruit, yet are grossly out of scale and disorienting by virtue of their black tile and painted stripes. The mosaic tile comes from a decorative or domestic space, yet here it is subverted by the exaggerated scale of the object it covers; while the stripes break up the antenna-like form, they meander along as the line reaches out of the blob and braces itself on the floor by splitting into two "legs." The formal simplicity of West's objects feels as straightforward as an ancient pot or tool, but their awkward, clunky surfaces suggest disintegration, use, and a lack of preciousness that is jolting and endearing at the same time. A late work by Miró functions as a historical touchpoint in the gallery. *Figure (Personnage)* shows the artist's Surrealist roots in a shifting mass of clay (later cast in bronze) that becomes a figure with found objects playing the role of eyes and nose. This amorphous in-between form merges the found with the created, suggesting a revised understanding of everything the viewer knows, while generating a fresh way of reading surface and size as reference points for the reality outside the gallery.

Two-dimensional works in the gallery highlight the objectness of painting and suggest that their surfaces might be understood as the site of an event. From the 1950s onward, Mimmo Rotella removed posters from the streets, excavating layers of information and activity from public space. His *retro d'affiches* (back of posters) works show the artist working forward in time, from back to front, creating beautifully abstract work from found scraps. Michelle Stuart's graphite drawing was made through the technique of *frottage*, a rubbing taken from an uneven surface. The artist laid paper (mounted on muslin) down on an outdoor site and rubbed graphite over the paper's surface, capturing the nuances of the landscape below. Each drawing is unique to the location where it was created, and exists as evidence of Stuart's presence in the landscape. Stuart has described these frottage scrolls as being about "that confrontation with the miniscule and the grand." Mark Bradford's built-up and sanded-down collaged surfaces show a calibrated back-and-forth where embedded shapes only appear with wear and erasure. Sanded-down areas in *Hunger with Salt and Pepper Tastes Better* evoke burn marks or scars, visceral reminders of bodily lesions. Tsuruko Yamazaki's works of the 1950s show the embrace of experimentation and raw materiality by Japanese avant-garde group Gutai. In her work from 1957, aniline dye and tin – two defiantly non-art materials – merge in a work that permits the reflective surface to bring out the viscous translucency of commercial dye as it flows and dries. The painterly surfaces of Barlow's wooden boxes, filled with sand to counterweight the hanging element, play a similar role as evidence of their previous lives as props for painting other objects in the artist's studio – visible in edges of paint where various objects once rested on them.



**Eva Rothschild**  
*All for You, 2007*  
Polystyrene, jesmonite, adhesive tape,  
tiles, grout, steel, and acrylic  
143 1/4 x 133 7/8 x 50 3/4 inches  
The Rachofsky Collection



**Phyllida Barlow**  
*untitled: hangingmonument2015, 2015*  
Timber, polyurethane foam, polystyrene, cement, bonding, steel, plywood, fabric, scrim, paint, PVA, filler, and sand  
196 7/8 x 275 5/8 x 118 1/8 inches  
Nasher Sculpture Center, Acquired through the Kaleta A. Doolin Acquisitions Fund for Women Artists



**Mark Bradford**  
*Hunger with Salt and Pepper Tastes Better*, 2015  
 Mixed media on canvas  
 120 x 120 1/4 inches  
 The Rachofsky Collection



**Joan Miró**  
*Figure (Personnage)*, 1968  
 Bronze with green patina  
 30 1/4 x 8 x 7 inches  
 Raymond and Patsy Nasher Collection,  
 Nasher Sculpture Center



**Tsuruko Yamazaki**  
*Work*, 1957  
 Aniline dye and varnish on tin  
 32 1/2 x 28 7/8 inches  
 The Rachofsky Collection and  
 the Dallas Museum of Art through  
 the TWO x TWO for AIDS and Art Fund



**Mimmo Rotella**  
*Ricostruito (Reconstructed)*, 1955  
 Back of poster  
 66 7/8 x 86 5/8 inches  
 The Rachofsky Collection



**Michelle Stuart**  
*#7 Saugerties*, 1972-73  
 Graphite on muslin mounted paper  
 59 3/4 x 30 5/8 inches  
 The Rachofsky Collection



**Franz West**  
*Passtuck*, ca. 1978-80  
 Papier-mâché, plaster, gauze, and dispersion  
 41 3/4 x 14 1/8 x 6 3/4 inches  
 Collection of Deedie Potter Rose



**Franz West**  
*Untitled*, 1994  
 Mixed media  
 19 3/4 x 15 3/4 inches  
 Collection of Deedie Potter Rose



**Franz West**  
*Passtuck*, 1976  
 Plaster, plastic tube, and wire  
 15 3/4 x 15 3/4 x 13 3/4 inches  
 Collection of Deedie Potter Rose



**Franz West**  
*Object*, 1987-88  
 Papier-mâché, wire, and paint  
 14 1/2 x 19 3/4 x 11 3/4 inches  
 Collection of Deedie Potter Rose

## GALLERIES 4 AND 5

Henri Matisse and Marlene Dumas, in their own time, seemed to reinvigorate and reassert the human figure as inspiration for an unending range of artistic expressions. Both artists share a loose experimental approach to their materials, allowing physical properties, evidence of process, and even “unfinished” passages to contribute to the final piece. In all the works presented here, this evidence of process gives the work a sense of assertiveness and immediacy, as if they are still in flux — unresolved for the artist, and therefore the viewer. Seeing these sculptures and paintings together also offers an opportunity to understand how both artists exaggerate, simplify, and distort the figure for their own artistic ends.

In Matisse’s *Reclining Nude I (Aurora)*, the reclining nymph motif (a centuries-old subject for artists) is shown as a twisting, muscular form. The simplified and exaggerated contours of the figure likely derive from Matisse’s interest in African art, a popular source of inspiration for artists of the time. Viewed from different angles, the *Reclining Nude I* uncoils or tightens around itself in space. The figures in *Two Negresses (Deux Nègresses)* are based on a photograph of two African women in an ethnographic magazine. Again, Matisse simplifies the figures, reducing some elements to barely modeled geometric forms, rather than remaining faithful to the photograph, to create an elemental work that acts as a meditation on the theme of duality. The artist’s *Large Seated Nude (Grand Nu assis)* defies gravity in its balanced, elongated

form. Matisse worked on the sculpture off and on for several years, and a variety of gestures appear on the surface: sliced flat planes, cut wedges of negative space, and mottled passages where bits of material were added over time. The overall effect is a monumental figure with a powerfully raw presence.

Like Matisse, Dumas’ works often contain a range of gestures or material techniques in a single painting. In *The Confrontation*, thin layers of paint depict a hazy figure that feels as though it is carved out of a void of thick blue paint. The blurred effect, heightened by the ready-to-pounce, crouching pose, gives the figure a sculptural physicality, as if the negative space is waiting to be activated by its movement. Like *Two Negresses (Deux Nègresses)*, Dumas’ *For Whom the Bell Tolls* is based on a photograph, in this case an image of Ingrid Bergman made for the 1943 film of the same name. In Dumas’ work, the face is barely, if at all, recognizable as that of the actress. Exaggerated and distorted through a variety of painterly surfaces, the figure now embodies a raw emotional state of fear and sadness, rather than faithfully depicting the Hollywood image. Smaller paintings by Dumas focus on intimate bodily gestures or postures. In *Kissing*, the arch of the neck as it meets the plane of the chin is a beautiful bodily detail that captures the physicality of two people kissing. In *Sick Child*, a heavy arm lays across a horizontal head, conjuring the small body of a child, limp with illness.

GALLERIES 4 AND 5 *continued*



**Marlene Dumas**  
*The Confrontation*, 1988  
 Oil on canvas  
 23 5/8 x 19 5/8 inches  
 The Rachofsky Collection



**Henri Matisse**  
*Standing Nude, Arms on Head*  
 (*Nu debout, les bras levés*), 1906  
 Bronze  
 10 1/4 x 5 1/4 x 4 1/4 inches  
 Raymond and Patsy  
 Nasher Collection,  
 Nasher Sculpture Center



**Henri Matisse**  
*Venus in a Shell II* (*Vénus à  
 la coquille II*), 1932  
 Bronze  
 13 3/8 x 6 7/8 x 9 1/8 inches  
 Raymond and Patsy  
 Nasher Collection,  
 Nasher Sculpture Center



**Henri Matisse**  
*Reclining Nude I* (*Aurora*), 1907  
 Bronze  
 13 1/16 x 19 3/4 x 11 inches  
 Raymond and Patsy Nasher Collection,  
 Nasher Sculpture Center



**Henri Matisse**  
*Two Negresses* (*Deux Nègresses*),  
 also called *Two Women*, 1907  
 Bronze  
 18 3/8 x 10 1/2 x 7 1/2 inches  
 Raymond and Patsy  
 Nasher Collection,  
 Nasher Sculpture Center



**Marlene Dumas**  
*Kissing*, 2018  
 Oil on canvas  
 9 1/2 x 11 7/8 inches  
 The Rachofsky Collection



**Marlene Dumas**  
*For Whom the Bell Tolls*, 2008  
 Oil on canvas  
 39 3/8 x 35 3/8 inches  
 The Rachofsky Collection and the Dallas Museum of  
 Art through the TWO x TWO for AIDS and Art Fund



**Henri Matisse**  
*Decorative Figure* (*Figure décorative*), 1908 (cast 1930)  
 Bronze  
 28 3/8 x 20 3/8 x 12 3/8 inches  
 Raymond and Patsy Nasher Collection,  
 Nasher Sculpture Center



**Henri Matisse**  
*Large Seated Nude* (*Grand Nu assis*), 1922-29 (cast 1952)  
 Bronze  
 30 1/2 x 31 5/8 x 13 5/8 inches  
 Raymond and Patsy Nasher Collection,  
 Nasher Sculpture Center



**Marlene Dumas**  
*Sick Child*, 1992  
 Oil on canvas  
 9 1/2 x 12 inches  
 The Rachofsky Collection

## GALLERY 6

The works on view in this gallery represent a humanized geometry, where aspects of rigid geometric forms are softened, slackened, or collapse altogether. Dorothy Dehner's *Low Landscape No. 3* and Jiro Takamatsu's *Slack of Vinyl* both depict the slacking grid and also the human touch and gesture through drastically different materials and methods. Dehner's sculpture exemplifies her signature method of casting unique solid bronze sculptures from hand-built models made of small pieces of wax the artist joined together to create grid-based matrices of form. Adjacent to the Dehner's work, Takamatsu's vinyl sculpture subtly rises in the center — a result of the artist sewing together intentionally distorted squares of vinyl so that the work cannot lie perfectly flat. Donald Judd's stainless steel and plexiglass box abides by the tenets of Minimalism as a geometric object fabricated from industrial materials. It has no inherent content, and no meaning can be derived from the work, whose title, *Untitled*, provides no further information. Land artist and Judd contemporary Robert Smithson described this sculpture in a 1966 essay as a "giant crystal from another planet," and Judd's choice of fluorescent pink plexiglass injects the work with a dose of Pop art that belies the artist's typically hermetic approach to making. Four wires hold the sculpture together, just as the tension of wire holds Christopher Wilmarth's sheets of glass and steel to the wall. In Wilmarth's *Long Deeps LA*, the industrial materials combine to create a beautiful and seductive surface. At turns, light transforms the etched glass from an opaque sheet to a translucent pane, revealing the solid, dark steel behind it

and softening the metal's hard lower edge. Countering the rigid geometry of Judd and Wilmarth are the flexible, soft forms of Louise Bourgeois and Jackie Winsor, while sculptures by Lygia Clark, Saloua Raouda Choucair, and Fernanda Gomes employ organic materials to create sculptural forms that hint at the geometry of the natural world.





GALLERY 6 *continued*



**Donald Judd**  
 Untitled, 1965  
 Stainless steel with fluorescent plexiglass  
 20 x 48 x 34 inches  
 The Rachofsky Collection



**Christopher Wilmarth**  
*Long Deeps LA*, 1975  
 Glass and steel  
 31 x 92 x 4 inches  
 Raymond and Patsy Nasher Collection,  
 Nasher Sculpture Center



**Lygia Clark**  
*Study for Trepante*, 1964  
 Rubber  
 5 13/16 x 5 3/16 x 7/16 inches  
 Collection of Deedie Potter Rose



**Saloua Raouda Chouair**  
*Sliding Structure*, 1983-1985  
 Wood  
 14 1/8 x 6 11/16 x 3 1/2 inches  
 Collection of Deedie Potter Rose



**Fernanda Gomes**  
 Untitled, 2013  
 Gold wire  
 6 3/4 x 8 5/8 x 8 5/8 inches  
 The Rachofsky Collection



**Fernanda Gomes**  
 Untitled, 2013  
 Wood, paint, and nail  
 4 x 3/8 x 3 1/2 inches  
 The Rachofsky Collection



**Jiro Takamatsu**  
*Slack of Vinyl*, 1970  
 Stitched vinyl  
 141 3/4 x 141 3/4 inches  
 The Rachofsky Collection and  
 the Dallas Museum of Art through  
 the TWO x TWO for AIDS and Art Fund



**Fernanda Gomes**  
 Untitled, 2010  
 Walnut, needle, and linen thread  
 21 5/8 x 1 5/8 x 1 5/8 inches  
 The Rachofsky Collection



**Fernanda Gomes**  
 Untitled, 2013  
 Wood, paint, and nails  
 10 1/4 x 21 1/4 x 3 3/4 inches  
 The Rachofsky Collection



**Dorothy Dehner**  
*Grid Lock*, c. 1953 (printed 1993)  
Etching  
12 1/2 x 15 inches  
Edition 7 of 35  
Nasher Sculpture Center,  
Gift of the Dorothy Dehner Foundation



**Dorothy Dehner**  
*Bird Machine #3*, c. 1952 (printed 1993)  
Etching  
15 x 19 inches  
Edition 37 of 40  
Nasher Sculpture Center,  
Gift of the Dorothy Dehner Foundation



**Dorothy Dehner**  
*River Landscape #4*, c. 1953 (printed 1993)  
Engraving  
9 x 22 inches  
Edition 25 of 35  
Nasher Sculpture Center,  
Gift of the Dorothy Dehner Foundation



**Dorothy Dehner**  
*Low Landscape No. 3*, 1961  
Bronze  
7 1/2 x 32 1/2 x 21 1/2 inches  
Nasher Sculpture Center,  
Acquired through the Kaleta A. Doolin  
Acquisitions Fund for Women Artists



**Louise Bourgeois**  
*Untitled*, 2002  
Fabric and steel  
76 x 12 x 10 inches  
Collection of Deedie Potter Rose



**Jackie Winsor**  
*Small Double Circle*, 1969  
Hemp  
12 x 29 x 29 inches  
Collection of Deedie Potter Rose

## GALLERY 7

*Space and time are the only forms on which life is built and hence art must be constructed.*

— Naum Gabo, *The Realistic Manifesto*, 1920

As artists of the 20th century became increasingly aware of the fluid nature of perception and began to question systems of knowledge, they grew more self-reflective of the complex phenomenon of comprehending an object in space over a span of time. One of the great challenges was the understanding that as one moved through space, a cumulative, dynamic understanding of the world developed. Gallery 7 is devoted to artists who explore, question, and confuse the perception of objects in time. Raymond Duchamp-Villon's *Large Horse (Le Cheval majeur)* shows the artist's embrace of Cubist techniques in its fractured composition of repeated elements. The geometric shapes look like machine parts, rather than the pure abstract forms of Analytical Cubism, and celebrate the horse as machine — composed of gears and pistons working together to generate a unified motion. After visits to Paris in 1911 and 1913, the impact of Cubism made its way into Antoine Pevsner's work and influenced the purified, abstract shapes of Constructivism, seen here in a relief (created at the same time as Duchamp-Villon's sculpture) depicting a simplified, mathematical form twisting and torquing in space. Constructivist tenets were outlined in *The Realistic Manifesto* (written by Naum Gabo in 1920, and signed by his brother Pevsner), which upheld abstraction as a higher form of reality whose goal was to convey an experience of space and time.

The tension between two-dimensional systems for depicting space and the real experience of space has been an ongoing source of investigation since the widespread use of perspective in Renaissance times. Works by Giulio Paolini and Jiro Takamatsu playfully point out the flaws and frustrations of the one-point perspective system (the graphic depiction of space converging to a single point on the horizon, taught to virtually every drawing student), which relies on the viewer remaining frozen in space at an exact spot, thereby creating an understanding of space as an isolated event with each individual surveying a world frozen in time for their eyes. The main section of Takamatsu's painting shows the disjuncture that occurs from two overlaid perspectives (presumably two individuals' points of view). In the small areas on the right, a number of other deliberately confusing graphic depictions of space appear. Paolini's work adds a psychological tone to the relationship between 2D and 3D, situating the 2D realm of the drawing in the studio, a "hermetic" space of sketching and planning, and positioning the 3D realm as a frustrating "melancholic" space aware of the limits of its own manifestation as it jumps from the 2D drawing to the real space of the gallery surrounding the viewer.

Works by Barbara Kasten and Eva Rothschild use hard-edge geometric shapes and reflective surfaces to create fractured, multiplied, and simultaneous understandings of objects in space. Since the 1970s, Kasten has photographed carefully arranged constructions of objects in her studio. Influenced by Bauhaus pedagogy, her geometric compositions explore an infinite range

of effects through light/shadow, reflection, and layering; they become meditations on the interplay between photography and sculpture, and the creative potential in the rupture between 2D and 3D space. Rothschild's *Ordinary Me and Magical You* uses a corner to fold in on itself, multiplying its own linear geometry into a void of black lines and shapes. In both artists' work, reflective surfaces place the viewer's eyes in more than one place at a time, offering an understanding of space that is impossible from a static point of view.



**Raymond Duchamp-Villon**  
*Large Horse (Le Cheval majeur)*,  
 1914 (enlargement 1966)  
 Bronze  
 59 1/2 x 57 x 34 inches  
 Raymond and Patsy Nasher Collection,  
 Nasher Sculpture Center



**Eva Rothschild**  
*Ordinary Me and Magical You*, 2007  
 Painted wood and perspex  
 74 x 128 x 26 inches  
 Collection of Christen and Derek Wilson



**Antoine Pevsner**  
*Bas-Relief*, 1917  
 Carved and painted wood  
 14 5/8 x 11 x 2 inches  
 Raymond and Patsy Nasher Collection,  
 Nasher Sculpture Center



**Jiro Takamatsu**  
*Perspective Painting*, 1967  
 Acrylic on board  
 31 1/2 x 39 3/8 inches  
 The Rachofsky Collection



**Barbara Kasten**  
*Construct PC VI*, 1982  
 Polaroid polacolor  
 24 x 20 inches  
 Version 3 of 9 + 3 AP  
 Courtesy of the artist, Bortolami, New York,  
 and Hannah Hoffman, Los Angeles



**Barbara Kasten**  
*Construct PC 1 B*, 1981  
 Polaroid  
 24 x 20 inches  
 Edition 6 of 10 + 2 AP  
 Courtesy of the artist, Bortolami, New York,  
 and Hannah Hoffman, Los Angeles



**Giulio Paolini**  
*Melanconia ermetica (Hermetic Melancholy)* (detail), 1983  
 Pencil on paper, plaster cast, matte white plinth, and collage on wall  
 Installation dimensions variable  
 Sheets of paper: 11 3/4 x 11 3/4 inches  
 Plinth: 47 1/4 x 11 3/4 inches  
 Collection of Deedie Potter Rose and The Rachofsky Collection

## GALLERIES 8 AND 9

Working a century apart, Medardo Rosso and Janine Antoni share similar interests in communicating atmosphere and touch while capturing the emotion of intimate scenes through their work. Rosso's wax and plaster sculptures are unique in Modern art and represent a conceptual breakthrough for the artist — in particular, *The Flesh of Others*, which was one of his first sculptures in which a combination of wax and plaster are clearly the work's final medium. In the process of making bronze sculptures, a thin wax core is generally cast but eventually melted away. Rosso accepted this wax core as his final product and added plaster for reinforcement. Despite their gorgeous materiality, Rosso's sculptures focus on the fleeting and ephemeral. *The Golden Age* captures a tender moment: a mother holds a child tightly, kissing it, her right thumb firmly pressing the child's cheek. The figures, however, are ill-defined and made slightly translucent by wax. The scene appears as if emerging momentarily from brilliant sunlight or recalled faintly from the haze of memory. In *The Flesh of Others*, which depicts a woman's face surrounded by an amorphous form, the soft amber wax allows Rosso to realize his desire to capture the visual effects of space, light, and atmosphere. With these works, he demonstrated that wax has a unique luminosity that bronze could never achieve.

In conversation with Rosso's experimental achievements in plaster and wax, Antoni's pair of busts, *Lick and Lather*, likewise represent a turning point in experimentation and performance for the artist. To make the sculptures, Antoni took a direct mold of her head and shoulders that she then cast in chocolate and soap

— domestic materials associated with consumption and bathing — which she further reshaped by licking the chocolate and washing the soap. Her actions invoke the intimacy required to perform them and also demonstrate the artist’s alternative gesture of sculpting with her tongue and mouth.

Antoni’s photograph *Mortar and Pestle* is a more confrontational work in which a tongue presses into an open eyeball. Just as the mother’s thumb presses into the child’s cheek in Rosso’s *The Golden Age*, Antoni captures a gesture of human touch and contact and the sense of something the artist describes as “a little closer than intimate.” This up-close and personal view of the artist’s tongue pressed into her husband’s eye offers an unflinching view of a close physical encounter, echoing the nature of trust and familiarity in relationships. *Saddle* is a full rawhide draped over a mold of Antoni’s body. When the material hardened, the mold was removed. The cowhide has a surprisingly luminous quality that is heightened by the folds draping over the absent artist’s body.



**Medardo Rosso**  
*The Flesh of Others (Carne altrui)*, 1883–84  
Wax over plaster  
16 x 13 1/2 x 6 inches  
Raymond and Patsy Nasher Collection,  
Nasher Sculpture Center



**Janine Antoni**  
*Saddle*, 2000  
Full rawhide  
27 x 32 x 79 inches  
The Rachofsky Collection



**Janine Antoni**  
*Lick and Lather*, 1993  
One licked chocolate self-portrait bust and one washed soap self-portrait bust on pedestals  
Bust: 24 x 16 x 13 inches (each approximately)  
Pedestal: 45 7/8 x 16 inches (each)  
Edition of 7 + 2 APs + TP  
The Rachofsky Collection



**Medardo Rosso**  
*The Golden Age (L'Eta d'oro, also called Aetas aurea)*, 1886–87  
Wax over plaster  
19 x 18 1/4 x 14 inches  
Raymond and Patsy Nasher Collection,  
Nasher Sculpture Center



**Janine Antoni**  
*Mortar and Pestle*, 1999  
Cibachrome print  
48 x 48 inches  
The Rachofsky Collection

## GALLERIES 10 AND 12

The works in Galleries 10 and 12 are political and socially engaged objects that assume power, are subject to power, or witness power. Anchoring the two spaces are Doris Salcedo's *Untitled*, a concrete-filled armoire and cabinet; and Mona Hatoum's stacks of steel bedframes titled *Quarters*. Both artists explore ideas of violence, oppression, pain, and control in sculptures that activate psychological and emotional responses. In filling pieces of furniture with concrete, Salcedo renders them functionless, and the sculpture instead becomes a tomb of all that would have filled the cabinet and armoire, including bits of fabric embedded within. Hatoum's stacks of bedframes have a strong formal relationship to the rigid geometry associated with Minimalism, but as its title references, *Quarters* recalls institutional and highly regulated sleeping quarters, such as military bunkers and prison cells. Near Hatoum's bedframes, Carlos Garaicoa's *P-57* quietly alludes to the physical structures Hatoum critiques. Inspired by the Panopticon prison that Jeremy Bentham described in the late 18th century, Garaicoa's scale model on a pedestal projects its two-dimensional form onto the wall using colored threads, effectively bridging the model, the method, and even the architecture of the wall to which the threads attach.

Other works in Gallery 10 reference migration and restriction of movement. Bettina Pousttchi employs crowd barriers — a familiar object of control in marches, demonstrations, and events — to create a form reminiscent of Vladimir Tatlin's *Monument to the Third International*, which, though never executed, was conceived in honor of the monumental political and artistic changes taking

place after the Russian Revolution in 1917. Here, Pousttchi twists together questions of authorship and authenticity in relation to politics, as well as art. Bosco Sodi's *Wall (Muro)* documents the artist's performative installation that took place in Garibaldi Plaza in Washington Square Park, New York City, on September 7, 2017. To make the work, Sodi erected a wall over 6 feet high and 26 feet long, constructed with 1,600 unique clay timbers made by hand and fired in a traditional brick kiln in his studio in Oaxaca, Mexico, with the help of local craftsmen. Later that day, visitors were invited to remove one timber each to take home with them. Sodi intends the installation to endure in its dispersed state as a critique of the Trump administration's immigration policies, which are bound to the construction of a border wall between the United States and Mexico. Nadia Kaabi-Linke's *Tunisian Americans* composes glass bottles of earth collected from an American military graveyard in Tunisia in four identical rectangular frames. Following the United States' six-month campaign in Tunisia during World War II, nearly 3,000 U.S. soldiers were buried there in an American military graveyard. Labeled with the service number marking each grave, the glass bottles mimic the gridded layout of a cemetery and also the Minimalist grid paintings of Agnes Martin or Sodi's clay cube nearby. Greek artist Vlassis Caniaris fled a dictatorship in his native Greece in 1956 and moved between various European capitals before returning to Athens in 1967. In *Without Words*, a diminutive figure, wearing a red dress and roller skates, drags along a small wooden crate, an improvised toy that impedes motion. Caniaris' thoughtfully restrained work emits the

pathos and precariousness of an unanchored existence, a lived reality for millions of migrants and refugees worldwide. Striking and poignant, the figure captures the fragility and tenderness of people subject to the politics of migration and immigration.

Both Kathryn Andrews and Danh Vo are interested in celebrity, value, politics, and power. Andrews' *Die Another Day* resembles a large dressing-room mirror, with a slick surface that supports a prop bullet from the James Bond film of the same name. This detail is important as Andrews connects proximity to celebrity and fame to value and positions of power. Vo's *Lot 20. Two Kennedy Administration Cabinet Room Chairs* is a simple wooden chair frame whose significance arises from its historical circumstances: Vo purchased this chair at auction with one other that furnished the White House Cabinet Room during the Kennedy administration. Its proximity to President Kennedy lends the work an aura of power, celebrity, and value, but Vo renders them nonfunctional and unidentifiable by stripping the chair of its leather and lining (which are separated from the frame and exist as unique works of art). Felix Gonzalez-Torres' suite of 13 black-and-white photographs documents the inventory of 12 attributes inscribed in tribute to Theodore Roosevelt on the exterior façade of the American Museum of Natural History in New York. The photographs are devoid of people and instead reference the figure of Roosevelt through absence.

Surrounding Hatoum's *Quarters* are three figurative sculptures by Honoré Daumier, Nancy Grossman, and Jeff Koons that reference and challenge the politics of power. Daumier's *Ratapoil (Skinned Rat)* — a familiar term for a supporter of militarism, particularly of Napoleonic imperialism — is one of the artist's most cutting political critiques of President Louis-Napoleon Bonaparte, who later proclaimed himself Emperor Napoleon III in 1852. *Ratapoil* represents one of Louis-Napoleon's agents-provocateurs, a bully whose job was to stir up the crowds, using bribes and force when necessary, to convince the people to return Louis-Napoleon to the crown. Because of his fear of government reprisals after Louis-Napoleon's successful coup in 1851, Daumier reportedly hid the sculpture for the rest of his life. Grossman has often referred to her powerful leather-covered heads as self-portraits. Grossman began making them in the late 1960s, but kept the work private for the first year and a half, unsure of how they would be received and terrified by what they revealed about her. Grossman was inspired, in part, by contemporary liberation movements and reactions to the Vietnam War, and her *Bust* speaks to the violence and social upheaval of the era. To make his work, Koons chose an exaggerated portrait bust of French monarch Louis XIV that was manufactured in the 20th century for the tourist trade. While the artist successfully transforms a mass-produced souvenir into fine art, the object conveys a false sense of luxury. Koons noted that Louis XIV was used as "a symbol of what happens to art under a monarch (whoever controls it, it will eventually reflect his or her ego and simply become decorative.)"



## GALLERIES 10 AND 12 *continued*



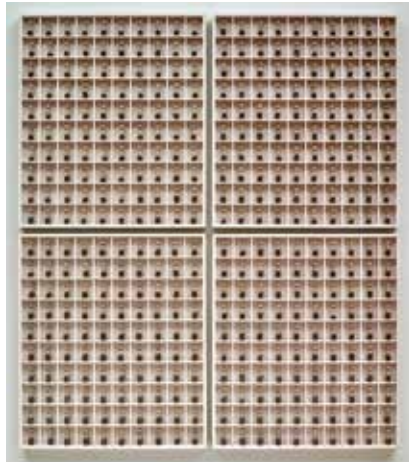
**Bosco Sodi**  
*Muro (Wall)*, 2017  
 Clay timbers  
 19 3/4 x 19 3/4 x 19 3/4 inches  
 Nasher Sculpture Center, Gift of the artist and  
 Paul Kasmin Gallery, New York



**Doris Salcedo**  
*Untitled*, 2001  
 Wood, concrete, glass, fabric, and steel  
 80 x 67 x 50 inches  
 The Rachofsky Collection



**Kathryn Andrews**  
*Die Another Day*, 2013  
 Polished stainless steel, glass, brass, and  
 certified film prop  
 79 x 55 x 6 inches  
 Nasher Sculpture Center, Gift of Avo Tavitian



**Nadia Kaabi-Linke**  
*Tunisian Americans*, 2012  
 Wood, glass, and dirt  
 61 3/4 x 54 x 2 1/4 inches  
 Dallas Museum of Art,  
 Dallas Art Fair Foundation Acquisition Fund



**Vlassis Caniaris**  
*Without Words*, 1973  
 Mixed media installation  
 Metal frame and plaster bands with child's clothes,  
 shoes with skates on, and a crate with rope  
 31 1/2 x 19 11/16 x 59 inches  
 Collection of Marguerite Steed Hoffman and  
 Collection of Deedie Potter Rose



**Bettina Pousttchi**  
*Double Monument for Flavin and Tatlin X*, 2013  
 Powder coated crowd barriers and neon lights  
 153 5/8 x 58 13/16 x 46 13/16 inches  
 Nasher Sculpture Center; Purchased with the support of  
 Mr. and Mrs. Buhl, Frankfurt, Germany; THE EKARD COLLECTION;  
 Brigitte and Henning Freybe, West Vancouver, B.C.; Liselotte and  
 Alfredo Gysi; Wemhöner Collection; and an anonymous donor



**Mona Hatoum**  
*Quarters*, 1996  
 Mild steel  
 108 1/2 x 203 1/2 x 203 1/2 inches  
 Dallas Museum of Art, gift of the  
 Friends of Contemporary Art



**Jeff Koons**  
*Louis XIV*, 1986  
 Stainless steel  
 46 x 27 x 15 inches  
 Raymond and Patsy Nasher Collection,  
 Nasher Sculpture Center  
 \*On view through August 18



**Honoré Daumier**  
*Ratapoil (Skinned Rat)*, c. 1850 (cast 1925)  
 Bronze  
 17 x 6 x 7 1/2 inches  
 Raymond and Patsy Nasher Collection,  
 Nasher Sculpture Center



**Carlos Garaicoa**  
*P-57*, 2003  
 Wood, cardboard, plexiglass,  
 thread, and pins  
 Installation dimensions variable  
 Sculpture: 2 x 15 3/4 x 15 1/2 inches  
 Plinth: 35 1/2 x 21 1/4 x 18 1/4 inches  
 Collection of Deedie Potter Rose



**Nancy Grossman**  
*Untitled (Head)*, 1968  
 Leather, wood, and metal  
 17 1/4 x 7 3/8 x 8 3/4 inches  
 Dallas Museum of Art,  
 Dallas Art Association  
 Purchase



**Felix Gonzalez-Torres**  
*"Untitled" (Natural History)* (detail), 1990  
 Framed black-and-white photographs  
 Overall dimensions vary with installation  
 Thirteen parts: 16 3/4 x 20 1/4 inches each  
 Image: 8 7/16 x 12 inches each  
 Edition 1 of 3  
 The Rachofsky Collection



**Danh Vo**  
*Lot 20. Two Kennedy Administration  
 Cabinet Room Chairs*, 2013  
 Mahogany and metal  
 41 x 26 x 29 inches  
 Dallas Museum of Art,  
 TWO x TWO for AIDS and Art Fund



**Mangelos**  
*Krleza no. 1*, 1977-1978  
 Acrylic and tempera on globe  
 made of wood, metal, and paper  
 8 5/8 x 11 3/8 inches  
 The Rachofsky Collection

## GALLERY 11

In her sculptures, films, and installations, Nathalie Djurberg delves into the most bizarre regions of the human psyche. At the core of her practice are stop-motion animations that feature a cast of human and animal characters whose behavior ranges from fairy-tale innocent to deeply disturbing. Roughly sculpted and garishly rendered, her animations have an unchecked immediacy where nothing is taboo and the basest human impulses run free. Djurberg's partner, musician and composer Hans Berg, scores the soundtrack for her works, adding to the surreal mania of the stories as they unfold. *In Our Own Neighborhood* tells the story of a house where a parade of inhabitants display acts of violence, aggression, and greed as they progressively destroy the building. In the end, a black panther occupies the physical and psychological ruins of the building, quietly roaming among the evidence of human decay.



**Nathalie Djurberg**  
*In Our Own Neighborhood*, 2007  
Clay animation, digital video  
8 minutes 32 seconds  
Edition 3 of 4  
The Rachofsky Collection

## GALLERY 13

Gallery 13 features a pair of works by two artists who redefined sculpture at either end of the 20th century through their entirely singular approach to materials and a simplified geometric language. Constantin Brancusi's work is one of several plaster casts made of *The Kiss*, his first true masterpiece, carved from stone in 1907–08. Rendered in a deliberately primitive style, the original cubic block of stone is still visible in the work. Brancusi's sculpting of the male and female figures shows them as a unified element, barely articulated through just a few features. Felix Gonzalez-Torres' "*Untitled*" (*Perfect Lovers*) was made at a moment when Felix's lover, Ross Laycock, was dying of AIDS, and the presence of time was a powerful force in their relationship. Gonzalez-Torres once said, "Time is something that scares me . . . or used to. This piece I made with the two clocks was the scariest thing I have ever done. I wanted to face it. I wanted those two clocks right in front of me, ticking." Gonzalez-Torres often used humble, commonplace objects — wrapped candy, strings of light bulbs, paper stacks — arranged in minimal, geometric formations to evoke feelings of love, loss, grief, and political frustration. The two wall clocks are installed touching, conjuring a surprisingly human presence. In Brancusi's work, hair and a subtle breast form on the female figure indicate a male-female pairing, while Gonzalez-Torres acknowledged that the repetition of the same clock was his subtle way of depicting homosexual love, a pair born of sameness and mirroring, rather than binary opposites.



**Constantin Brancusi**  
*The Kiss (Le Baiser)*, 1907–08 (cast before 1914)  
Plaster  
11 x 10 1/4 x 8 1/2 inches  
Raymond and Patsy Nasher Collection, Nasher Sculpture Center



**Felix Gonzalez-Torres**  
*"Untitled" (Perfect Lovers)*, 1987–1990  
Wall clocks  
Original clock size: 13 1/2 inches diameter  
Edition of 3, 1 AP  
The Rachofsky Collection and the Dallas Museum of Art, fractional gift of The Rachofsky Collection

## GALLERY 14

Working with a limited amount of material manipulated by just the artist's hands allows for experimentation, sensory immediacy, and play. In small-scale works by Lucio Fontana, Willem de Kooning, and Phyllida Barlow, we see artists — all of whom work in large, if not monumental, scale — experimenting with color, gesture, balance, mass, volume, and composition through the freedom that small amounts of materials bring to the space of two hands.

Fontana developed his skills in ceramics in the mid-1930s and continued to make ceramic works in a variety of styles and forms throughout his career. The traditional subject matters in the four works shown here — two battle scenes, an angel, and a Madonna and child — transform into swirling, twisted, and pinched bits of clay with brightly colored, at times iridescent, glazes. Fontana's ceramic works of this period seem somehow Baroque and entirely modern and abstract at the same time. The raw immediacy of his manipulation of the material also connects to the gestural holes and slashes of his well-known abstract paintings of the 1950s and 1960s. While vacationing in Rome in 1969, de Kooning

modeled and cast 13 sculptures at the invitation of friend Herzl Emanuel, an artist and foundry owner. Originally sculpted in clay, these elemental forms show evidence of the artist's hands and fingers squeezing, poking, and wiping in a series of expressive movements that resemble the raw, gestural energy of his Abstract Expressionist paintings. While an artist-in-residence at the University of Texas at Dallas in 2003, Barlow created 22 small sculptures, nine of which are on view here, made of a variety of everyday materials, including masking tape, Styrofoam, paper bags, and cardboard tubes. The works remained in storage in Dallas until Barlow's 2015 exhibition at the Nasher Sculpture Center, after which she returned them to her studio in London where she worked on them again before donating the group to the Nasher. On this scale, Barlow's characteristic sensitivity to — and wholehearted embrace of — the scrappy, handmade, crumbling, and even rickety qualities of the materials plays into her genuine exploration of sculptural principles.

## GALLERY 14 *continued*



### Phyllida Barlow

Installation from left to right:

*untitled: remnants, 3, 2003–2016*

Cardboard tube, steel wire, cardboard, polystyrene, tape, paper, and paint  
3 15/16 x 7 7/8 x 11 7/16 inches

*untitled: remnants, 22, 2003–2016*

Paper, duct tape, steel wire, and plastic  
12 5/8 x 9 1/16 x 8 1/4 inches

*untitled: remnants, 10, 2003–2016*

Plastic, steel wire, paper, duct tape, and string  
9 13/16 x 10 5/8 x 11 7/16 inches

*untitled: remnants, 5, 2003–2016*

Polystyrene, tape, and steel wire  
8 11/16 x 10 5/8 x 6 5/16 inches

*untitled: remnants, 15, 2003–2016*

Cardboard tube, duct tape, cardboard, and steel wire  
13 9/16 x 7 7/8 x 5 1/8 inches

*untitled: remnants, 21, 2003–2016*

Polystyrene, tape, and steel wire  
7 7/8 x 11 13/16 x 6 11/16 inches

*untitled: remnants, 9, 2003–2016*

Plastic, steel wire, polystyrene, cardboard, and masking tape  
16 9/16 x 13 x 1 9/16 inches

*untitled: remnants, 14, 2003–2016*

Polystyrene, corrugated cardboard, steel wire, and tape  
6 5/16 x 8 1/4 x 6 5/16 inches

*untitled: remnants, 7, 2003–2016*

Cardboard tube, duct tape, polystyrene, masking tape, steel wire, paper, and tape  
8 11/16 x 13 x 4 3/4 inches

Nasher Sculpture Center,

Courtesy of the artist and Hauser & Wirth



### Willem de Kooning

*Untitled #4, 1969*

Bronze

6 3/4 x 10 3/4 x 5 1/2 inches  
Raymond and Patsy Nasher Collection,  
Nasher Sculpture Center



### Willem de Kooning

*Untitled #3, 1969*

Bronze

8 x 7 1/2 x 4 3/4 inches  
Raymond and Patsy Nasher Collection,  
Nasher Sculpture Center



### Willem de Kooning

*Untitled #12, 1969*

Bronze

7 1/2 x 9 1/4 x 5 3/4 inches  
Raymond and Patsy Nasher Collection,  
Nasher Sculpture Center



### Willem de Kooning

*Untitled #11, 1969*

Bronze

7 x 5 1/2 x 3 inches  
Raymond and Patsy Nasher Collection,  
Nasher Sculpture Center



### Lucio Fontana

*Battaglia (Battle), 1947*

Glazed ceramic

13 x 10 5/8 x 6 7/8 inches  
The Rachofsky Collection



### Lucio Fontana

*Battaglia (Battle), 1947*

Glazed ceramic

5 x 4 1/4 x 4 inches  
Collection of Deedie Potter Rose



### Lucio Fontana

*Angelo, Bozzetto per la tomba Chinelli (Angel, model for the Chinelli tomb), 1949*

Glazed ceramic

9 1/2 x 7 1/8 x 11 5/8 inches  
Collection of Deedie Potter Rose



### Lucio Fontana

*Mother and Child, 1948*

Glazed ceramic

11 3/4 x 7 x 7 3/4 inches  
The Rachofsky Collection

## GALLERY 15

In her review of Isa Genzken's 2013 MoMA retrospective, critic Roberta Smith mentions the seminal artist's role in the 2007 New Museum exhibition *Unmonumental: The Object in the 21st Century*, describing Genzken as the "presumptive éminence grise" of the group show, which included works by such artists as Abraham Cruzvillegas and Rachel Harrison. *Unmonumental* debuted the museum's new downtown building and signaled a new direction for contemporary assemblage, which Smith refers to as "the central, most robust aesthetic of our time." Works on view in this gallery reflect how assemblage has long been employed by artists over the past 100 years. Throughout the years, sculptural assemblage has allowed artists to create a cultural mirror of the time in which they were made. Some works are purely formal investigations, such as Ivan Puni's *Construction Relief*, for which he placed old-fashioned decorative material in an uncompromisingly modern context, combining geometric shapes and real objects in a composition typical of Cubist constructions. Others, such as Melvin Edwards' *Machete for Gregory*, have more critical and political connotations. Edwards and black artists of his generation, such as Noah Purifoy, used assemblage as a means of voicing their experiences with racial tensions and implicit violence in the United States. Purifoy focused his attention on materials and the political and economic conditions that made them available in his efforts to redefine the black artistic consciousness, while Edwards' use of a machete and barbed wire transforms them from symbols of oppression to tools for emancipation. Ed Kienholz likewise used his art to criticize aspects of modern life, in works that were derided and described

as "revolting, pornographic, and blasphemous." The satirical, antiestablishment tone of his works links him to the California Funk art movement based in San Francisco in the 1960s — a movement dominated by sculptural assemblage.



**Rachel Harrison**  
*Boots*, 2009  
Wood, acrylic, boots, West African wood mask, and dolly  
65 x 47 1/2 x 44 inches  
Collection of Christen and Derek Wilson



**Noah Purifoy**  
*Access*, 1993  
Mixed media assemblage  
57 x 47 x 6 1/2 inches  
Dallas Museum of Art



**Melvin Edwards**  
*Machete for Gregory*, 1974  
Welded steel, barbed wire, and chain  
27 1/2 x 43 1/2 x 5 1/2 inches  
Dallas Museum of Art,  
TWO x TWO for AIDS and Art Fund



**Abraham Cruzvillegas**  
*Matière brute*, 2006  
 Found wood and sandpaper  
 27 1/2 x 55 7/8 x 4 1/8 inches  
 Collection of Deedie Potter Rose



**Ed Kienholz**  
*Untitled (with piano keys)*, 1960  
 Mixed media  
 28 1/4 x 20 1/4 x 15 1/8 inches  
 The Rachofsky Collection



**Isa Genzken**  
*Untitled*, 2006  
 Armchair, plaster, plastic, branches, flowers (fabric),  
 ribbons, photograph behind glass, plastic foil, foam,  
 adhesive tape, and lacquer  
 35 x 49 x 58 inches  
 The Rachofsky Collection



**Ivan Puni**  
*Construction Relief*, ca. 1915-16  
 Painted wood and tin on wood support  
 22 7/8 x 18 3/8 x 3 1/2 inches  
 Raymond and Patsy Nasher Collection,  
 Nasher Sculpture Center

## GALLERY 16

In the 1960s, Korean artist Seung-taek Lee saw a newspaper photograph of Alberto Giacometti's elongated figurative sculptures. At the time, images of Giacometti's thin, attenuated forms, seemingly eroded by space, would have been widely known and distributed after the artist showed his series of female figures (two of which are shown here) at the 1956 Venice Biennale and later won the Grand Prize for Sculpture at the 1962 Venice Biennale. Lee saw Giacometti's disintegrating figures as "a body with only bones, void of any muscles" and thought, "I wondered what would happen if I denied even the skeleton in Giacometti's work. Form was a very important element in art, but I would be making something formless. I agonized deeply over this idea. I thought I was insane." For Lee, the experience of seeing Giacometti's work was a turning point in his exploration of the dematerialization of sculpture, which ultimately contributed to the artist's use of formless materials like wind, smoke, fire, water, clouds, and fog.

Since the 1950s, Lee has used rope and cord in a variety of ways, often tying his materials to accentuate formal and spatial qualities, as well as metaphorical connotations of containment, connectivity, and resistance. Here, in a work from 1957, cords wrap and contain the void of the painting, emphasizing both the objectness and emptiness of the canvas, an act that for Lee "makes the original item look different" as a means of "breaking the barriers of prejudice and changing traditional ways of thinking." Though not a formless or immaterial work, *Untitled (Cord)* undoubtedly exhibits Lee's early questioning of artistic



tradition. *Wind* documents one of Lee's earliest performances and first efforts at a formless work: *Wind-Folk Amusement*. On a windy afternoon in 1971, Lee and a group of friends stood on the banks of the Han River and unrolled three giant strips of red cloth. As the cloths waved and fluttered through the air, they gave visual presence to the wind in what Lee describes as a "complete unification of existence, nature, and material."

The pairing of these two artists offers a moment of reflection that is central to The Warehouse's mission of expanding the traditional (predominantly European- and American-centered) art historical narrative, while inviting visitors to investigate the many direct and indirect connections between artists from around the world, be they historical, aesthetic, or thematic.



**Alberto Giacometti**  
*Venice Woman III (Femme de Venise III)*, 1956  
 Bronze  
 47 1/2 x 13 1/2 x 6 7/8 inches  
 Raymond and Patsy Nasher Collection,  
 Nasher Sculpture Center



**Alberto Giacometti**  
*Venice Woman IV (Femme de Venise IV)*, 1956  
 Bronze  
 45 1/4 x 6 1/4 x 13 1/4 inches  
 Raymond and Patsy Nasher Collection,  
 Nasher Sculpture Center



**Seung-taek Lee**  
*Untitled (Cord)*, 1957  
 Colored cord and acrylic on canvas  
 32 13/16 x 35 13/16 inches  
 The Rachofsky Collection



**Seung-taek Lee**  
*Wind*, 1977  
 Paint on c-print  
 19 1/2 x 23 1/4 inches  
 The Rachofsky Collection

## MISSION

The Warehouse is a project initiated by Howard Rachofsky and the late Vernon Faulconer to make their collections available to curators, scholars, critics, and students, and to open new dialogues about postwar Modern and contemporary art. The Warehouse presents carefully considered, original exhibitions of works from The Rachofsky Collection, complemented by art acquired jointly with the Dallas Museum of Art and works on loan from other significant institutions and private collections.

These changing exhibitions are developed specifically to suggest new perspectives on art and invite fresh questions that expand accepted notions of history. Devoted to education, The Warehouse offers special programs and public days, hosts visiting artists and art professionals, and publishes important new scholarship.

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Installation photography by Kevin Todora

