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THE PATSY AND RAYMOND NASHER COLLECTION OF
TWENTIETH-CENTURY SCULPTURE: 1967 TO 1987

THESIS

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Over a period of two decades, Raymond D. Nasher, a Dallas-based real estate developer, and his late wife Patsy amassed a collection of significant modern sculptures. For years, pieces from the private collection--numbering over 300 as of 1990--were on display in various museums and civic institutions, and they were installed on a rotating basis at Northpark Center, a Dallas shopping mall developed by Nasher. Since the 1987 Dallas Museum of Art exhibition, the collection has been shown in several major international museums.

This study documents the formative period of the collection, the Nashers' collecting and exhibiting philosophies, and four early exhibitions of the sculptures. It includes a chronology of the Nashers and major acquisitions of sculpture.

TABLE OF CONTENTS

	Page
LIST OF ILLUSTRATIONS	iv
Chapter	
I. INTRODUCTION	6
Statement of the Problem	
Methodology	
Review of the Literature	
II. RAYMOND AND PATSY NASHER	16
A. Biographical Data	
B. Developing a Philosophy of Collecting Art	
C. Early Acquisitions: 1967 to 1974	
III. THE COLLECTION: 1975 TO 1983	49
A. Early Exhibitions	
1. University of North Texas, 1975	
2. Southern Methodist University, 1978	
B. Acquisitions: 1975 to 1983	
IV. THE COLLECTION: 1984 TO 1987	71
A. Major Exhibitions	
1. The Dallas Museum of Art, 1987	
2. The National Gallery of Art, 1987-88	
B. Acquisitions: 1984 to 1987	
V. Summary	100
APPENDICIES	
A CHRONOLOGY OF THE PATSY AND RAYMOND NASHER COLLECTION OF TWENTIETH-CENTURY SCULPTURE	111
THE PATSY AND RAYMOND NASHER COLLECTION OF TWENTIETH-CENTURY SCULPTURE	123
BIBLIOGRAPHY	131

LIST OF ILLUSTRATIONS

Figure	Page
1. Patsy and Raymond Nasher in Raymond Nasher's Office, 1978	40
2. Larry Rivers, <u>Marriage Photograph II</u> , 1961	66
3. Isamu Noguchi, <u>Gregory</u> , 1945	66
4. Max Ernst, <u>Flower-Shaped Woman</u> , 1957	67
5. Anthony Caro, <u>Fanshoal</u> , 1970-71	67
6. Raymond and Patsy Nasher at their Dallas Home, 1987	89
7. David Smith, <u>Voltri VI</u> , 1962	90
8. Barbara Hepworth, <u>Squares With Two Circles</u> , 1963	90
9. Raymond Duchamp-Villon, <u>Large Horse</u> , 1914; Jacques Lipchitz, <u>Seated Woman</u> , 1916; Raymond Duchamp-Villon, <u>Le Chat</u> , 1913; Isamu Noguchi, <u>Gregory</u> , 1945	91
10. Two paintings and sculptures by Pablo Picasso: <u>The Kiss</u> , 1969; <u>Head of a Woman</u> , 1909; <u>Pregnant Woman</u> , 1950; <u>The Studio</u> , 1961-62	91
11. George Segal, <u>Rush Hour</u> , 1983	92
12. Three works by Alberto Giacometti: <u>Venice Woman III</u> , 1956; <u>The Chariot</u> , 1950; <u>Three Figures</u> , 1949	92
13. Jean Dubuffet, <u>The Gossiper II</u> , 1960-70	93
14. Installation photograph of <u>A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection</u> at the National Gallery of Art	93

15. Aristide Maillol, La Nuit, c. 1902-07 94
16. Henry Moore, Two Piece Reclining Figure
No. 2, 1968 94

CHAPTER I

INTRODUCTION

An important private collection of twentieth-century sculpture in America today, the Patsy and Raymond Nasher Collection has resulted from a series of events and a set of philosophies brought about by two very different personalities with contrasting, yet complementary, approaches to collecting. From their first purchase of sculpture until loans of the collection in the 1980s for international exhibitions, the Nashers have contributed to a longstanding tradition of patronage and private collections.

Only since the mid-twentieth century have scholars been interested in the history of collectors, among whom have numbered popes, royalty, and wealthy connoisseurs. Beginning in 1948 with Francis Henry Taylor's The Taste of Angels: A History of Art Collecting from Rameses to Napoleon, writers such as Hugh Trevor-Roper, J. H. Plumb, and Francis Haskell have recognized the importance of private collectors and have continued the documentation of private ownership in art history. Four decades later in 1989, the Oxford University Press began publishing the Journal of the History of Collections, a direct result

of a 1983 symposium, The Origins of Museums, to record the philosophies underlying collections of all types and times, and the methods by which founders make acquisitions. Indeed, private ownership of art is of tremendous significance, not only from the standpoint of historical interest, but also because the owners' circumstances and philosophies about art determine what is purchased as well as where objects in the collection are exhibited.

As private collectors, the Nashers did not acquire twentieth-century sculptures until at least fifteen years after they began collecting objects of various kinds. Representing the beginning of their concentrated efforts to seek and buy specific types of art, Pre-Columbian artifacts comprise an important segment of the Nashers' collection. Initially made when the Nashers settled into their Dallas home in 1961, these purchases include small sculptures. But when the Nashers became committed to the principle of leaving artifacts in the country of their origin, their acquisitions of Pre-Columbian art ended. Yet the fervent efforts to acquire Pre-Columbian pieces only whetted their appetites for collecting. Consequently, the Nashers began to devote more time to visiting galleries and museums, particularly in New York City. They also focused attention on contemporary art. It was during the 1960s that the Nashers bought the first of their major sculpture pieces, Jean Arp's Torso With Buds (1961).

Continuing with Barbara Hepworth's Squares With Two Circles (1963) and Henry Moore's Three Piece No. 3: Vertebrae (1968) and Two Piece Reclining Figure No. 9 (1969), the Nashers purchased works in the 1970s by such artists as Alexander Calder, Alberto Giacometti, Donald Judd, Sol Lewitt, Roy Lichtenstein, Joan Miro, Claes Oldenburg, and David Smith.

Also during this decade, the Nashers chose to show works from their collection outside their home. A Dallas businessman and developer, Raymond Nasher has maintained a rotating exhibition of sculpture for over twenty years at Northpark Shopping Center, which he developed, and at Northpark National Bank, of which he is the chairman. In the 1970s the Nashers displayed their works of art in areas beyond their home and business when they exhibited at the Art Department Gallery of the then North Texas State University in 1975 and the University Gallery of Southern Methodist University in 1978. It was then that the Nashers began to perceive their numerous sculptures as a collection.

In the years since the university exhibitions, the Nasher Sculpture Collection has gained renown. It has been shown in the Dallas Museum of Art (April 5 to May 31, 1987), the National Gallery in Washington, D. C. (June 28, 1987 to February 15, 1988), the Centro de Arte Reina Sofia in Madrid, Spain (April 6 to June 5, 1988), the Forte de Belvedere in Florence, Italy (July 8 to October 16, 1988),

and the Tel Aviv Museum of Art in Tel Aviv, Israel (January 1, 1989 to March 31, 1989). Requests for exhibits have been made by museums in Basle, Switzerland, and Moscow and Leningrad, the Soviet Union.

Current studies of private collections appear to be needed in the field of art-historical research, for although the tradition of past collecting and ownership has been chronicled in the works of Taylor, Haskell, and Plumb, few scholarly studies on contemporary collections exist. For instance, in spite of the data available on the Nashers and their collection, no scholarly treatment of the subject has been published. Information is lacking on their early exhibitions, as well as their initial and subsequent perceptions of their sculptures. Because the Nashers, their collection, and exhibitions have been treated mostly in the popular press, research on their collection is needed.

This study documents the formative period of the Nashers' acquisition of twentieth-century sculptures-- which, as of 1987, consisted of over ninety pieces--from their initial purchase in 1967 to the point at which the collection was exhibited outside the United States in 1988. Moreover, this study documents the Nashers' philosophy of collecting and exhibiting and includes an extensive chronology of pertinent facts in their lives, purchases of major works, and exhibitions of their collection. Because of the

critical acclaim and the increasing international recognition of the Nasher Collection, immediate treatment of the subject is necessary. Current investigation certainly results in a more legitimate study than one conducted in years hence, and one based on piecemeal information from the popular press. Moreover, documentation of personal opinions and approaches forming a philosophy about art and exhibitions is most valid when it results from first-hand information from a collector. Specifically in the case of the Nashers, such information now lies solely with Raymond Nasher because of Patsy Nasher's death.

Statement of the Problem

This thesis is concerned with the collecting and exhibiting practices of Raymond and Patsy Nasher in regard to the twentieth-century sculpture which they purchased between 1967 and 1987, the period from their initial purchase through their first national exhibition in Washington, D. C.

Methodology

Documentation of the Nashers' collecting and exhibiting practices includes three sections: 1) a brief discussion of the collection philosophy of the Nashers, 2) data on the Nashers' buying and exhibiting practices, 3) a chronology of the collection, including pertinent

biographical data on the Nashers and acquisitions listed by year (see Appendix A), and 4) a table of selected sculptures from the collection and the various exhibitions in which they were displayed (see Appendix B). This table is an alphabetical list of sculptors with works by each artist, arranged in chronological order by the year of their production. The nationality of each artist and year of acquisition for each work are also included.

Three major chronological divisions have been used to organize data for this study. The twenty-year period from 1967 to 1987 has been subdivided into the categories 1967 to 1974, 1975 to 1983, and 1984 to 1987, because the initial year in each division appears to mark a transition in the rate of acquisition. Moreover, the dates of exhibitions, events which appeared to affect the growth of the collection, fall within these divisions.

For this study, ninety-one sculptures have been included. These are the works listed in the exhibition catalogue A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection, which was published for the 1987-88 shows of the Nasher Collection at the Dallas Museum of Art and the National Gallery of Art.¹ At the time of this study, a complete listing of sculptures in the Nasher Collection was unavailable. Nevertheless, research of works from the exhibition literature results in patterns in the Nashers' collecting practices between 1967 and 1987,

particularly in terms of significant sculptures recognized by art historians and later selected for major exhibitions.

An analysis of sizes, styles, dates, and media of acquisitions is included at the end of each chapter. Works are classified into three sizes, depending upon space needed for display. The smallest sculptures--those generally under three feet tall--are of a more intimate scale than larger works. These can be displayed on a shelf or table, or, in the case of the relatively two-dimensional assemblages, they might be hung on a wall. The second group, like the first, includes sculptures appropriate for interior display. These, however, rest on plinths and are generally placed on the floor. Their height is approximately from three to six feet. The third group of sculptures consists of monumental works requiring larger display areas. They are more likely to be placed in spacious interiors or in exterior settings.

In terms of style, sculptures in each analysis are divided generally into the two classifications of figurative--those literally representing an object or human figure--and abstract, or non-representational. Media and dates of works are also included in data analyzed for patterns in the Nashers' collecting practices.

Primary data for this study were obtained from interviews with Raymond Nasher; Dr. Edward Mattil, former chairman

of the Art Department of the University of North Texas; Dr. Lois Jones, Professor of Art History at the University of North Texas; Mr. Kenneth Havis, former gallery director of the University of North Texas Art Department Gallery; Dr. William Jordan, former chairman of the Southern Methodist University Art Department and director of the University Art Gallery; Dr. Steven Nash, former chief curator of the Dallas Museum of Art; J. Carter Brown and Dr. Nan Rosenthal, respectively director and curator of twentieth-century art at the National Gallery of Art in Washington, D. C. Primary data were also obtained from numerous interviews and letters of correspondence with persons knowledgeable of the Nashers and their collection.

Secondary data were obtained from essays and catalogue entries in A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection, the exhibition catalogue published by Rizzoli, an exhibition brochure, and articles in newspapers and periodicals.

Review of the Literature

Preliminary research from vertical files and on-line database searches indicated that much of the literature written about the Nasher Collection of Modern Sculpture is in newspapers, mostly from Dallas. The information is limited in scope; the material is diffuse. Three short articles published in Art News,

Southwest Art, and Architectural Digest approach more inclusive treatment of the subject. Though these cover aspects the Nashers and their collection somewhat more thoroughly, they are still limited.

The most definitive source of information on the Nasher Collection is A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection, edited by Steven A. Nash and published by Rizzoli. This exhibition catalogue for the Dallas Museum of Art and the National Gallery of Art shows covers two-dimensional works as well as sculptures. In addition, it contains four scholarly essays on the topics of the Nashers, figurative sculpture, Constructivist sculpture, and art after 1945, as well as catalogue entries for the works of art.

The exhibition catalogue is indisputably an excellent source of information, but it omits some information regarding biographical data and how the exhibition was conceived. Although the catalogue provides detailed entries on individual sculptures chosen primarily for the Dallas Museum of Art exhibition as well as general analyses according to styles, it includes no evaluation of the collection overall.

NOTE

¹The last entry in the catalogue, Mark di Suvero's In the Bushes is numbered 90. Ninety-one sculptures are included, however; Alberto Giacometti's No More Play on page 154 is numbered 27A after Spoon Woman, 27. No More Play, acquired in 1986, is the only entry with a letter following a number. It was, no doubt, a late addition to the catalogue.

CHAPTER II

RAYMOND AND PATSY NASHER

The formation of a remarkable art collection over a period of roughly four decades is the result of dedication and an intense love of art. Research and hindsight on how the body of works came together reveal general trends of the collectors' affinities for certain types of art and their approaches to acquiring them. A logical sequence of events materializes, yet what appears to be a natural progression is not: it is a pattern of the effects of decisions made over quite complex issues. The collection in 1987 could not possibly have been imagined if the collectors had looked forward from an early point in their acquisition efforts.

The process of collecting is evolutionary. A study such as this reflects the chain of events leading to the collection of more than 300 works of twentieth-century art, but it does not--and should not---dwell at length on the myriad complexities and struggles with issues involved in the collectors' personal decisions. However, an awareness of these intricacies will enhance an appreciation of how the collection came into being.

A. Biographical Data

Patsy Nasher, the driving force behind the collection, was born Patsy Rabinowitz in 1928. The daughter of a Dallas oil businessman, she grew up in Dallas and graduated first in her class from Highland Park High School in 1944.¹ After attending Southern Methodist University, she completed her higher education at Smith College in Massachusetts, graduating in 1949 with a Bachelor of Arts in American Studies.²

Patsy's educational background, though without art training, nonetheless prepared her for the independent, exhaustive research she was to undertake years later when the art collection began to grow in size and significance. She became knowledgeable of the curatorial tasks involved in making purchases and maintaining the sculptures.

It was evidently Patsy Nasher's environment as a child that lay the groundwork for her interest in art. Although as a child Patsy had attended children's art classes at the Dallas Museum of Fine Arts,³ now the Dallas Museum of Art, she otherwise had no formal art training. At the 1975 opening of the University of North Texas exhibit in which various parts of the Nashers' early collection were shown, Patsy explained to students and faculty members that her training in aesthetics and connoisseurship lay in seeing beautiful objects in her mother's home.⁴ As though by

osmosis, she had absorbed an intuitive understanding of elements creating beauty. Combined with her intellectual capacity--reflected by her valedictorian rank--Patsy's demonstrated talent allowed her eventually to develop a marvelous connoisseurship that intrigued even the most knowledgeable museum administrators and art historians.⁵

Patsy's self-education was an application of her general interest in education. Her stated interests as "education, art, young people, and world peace"⁶ were reflected in her service on the boards of trustees of the Dallas Museum of Art, her alma mater Smith College, and the American Art Council.⁷

But perhaps the strongest reflection of Patsy's interests could be seen in her interactions with others. Kenneth Havis, former curator of the University of North Texas Art Gallery, has stated that Patsy seemed genuinely interested in informing students about pieces in the collection--as well as the process of collecting--at the opening of the university gallery exhibit. Similarly, William Jordan, former director of the Southern Methodist University Art Department's gallery and the Meadows Museum, has commented that Patsy Nasher was equally comfortable speaking with university students about the collection as she was speaking with museum directors and international dignitaries.⁸

Beginning in 1976,⁹ Patsy was forced to endure illness from cancer that led to her premature death in 1988.¹⁰ For twelve years, she increasingly devoted her attention and energy to the one endeavor she and Raymond loved--building their art collection. Sharing it with others in gallery and museum exhibitions became an added joy.¹¹

Raymond Nasher, like Patsy, has shared a strong interest in education,¹² although its importance to him stems from different circumstances. Born in 1921 in Boston, Massachusetts, Raymond Nasher, like Patsy, was exposed to art in his youth. His parents, Russian immigrants who had fled to the United States in the late nineteenth century,¹³ established a garment-manufacturing business in Boston. An only child, Raymond went with his parents to cultural centers and performances--the Boston Museum of Fine Arts, the Fogg Museum, and the Boston Symphony--so that Raymond could experience the fine arts they felt they had lacked in their early lives.¹⁴

When the family's garment business failed in the Depression, Raymond's father moved the family to New York City from 1930 to 1935 in order to establish a new business. The opportunities to expose Raymond to culture were there, too. Raymond has commented that the family toured museums about once a month when he was young, "whether I wanted to or not."¹⁵ The albeit reluctant education in fine arts by a youngster perhaps more interested

in playing baseball¹⁶ resulted in his learning about different cultures and art forms from an early age.¹⁷

Like Patsy, Raymond had no formal art training. Though his exposure to the visual arts was rich, his only training in the fine arts took place in classes he attended at the Julliard School of Music in New York, where he learned about composition and harmony in music,¹⁸ qualities found in the visual arts as well.

After his family returned to Boston late in 1935, Raymond attended the prestigious Boston Public Latin School, from which he graduated in 1939.¹⁹ Four years later he graduated as a Phi Beta Kappa from Duke University with a Bachelor of Arts degree in Economics and a minor in History.²⁰ Such an educational background as this--with broadly-based exposure to the humanities in general as well as a strong foundation in history--provided training from which Raymond could appreciate fine arts in various forms.

Raymond Nasher and Patsy Rabinowitz met in Boston when Patsy was attending Smith College and Raymond, having served from 1943 to 1946 in the United States Navy, had returned to Boston to work in his father's garment business during the day, attending Boston University classes at night.²¹ Patsy and Raymond married in 1949. After Raymond received his Master of Arts degree from Boston University in 1950, the Nashers moved to Dallas,²² where Raymond established a

real estate development company bearing his own name a year later.²³

It was also in Dallas in the early 1950s that the Nashers began collecting art works on a small scale. Without the intention of building a great collection, and purely out of interest in the individual works, they purchased Pre-Columbian artifacts (see fig. 1), Guatemalan textiles, and paintings by local Texas artists.²⁴ They viewed making the acquisitions as one interest among many that they shared, but one that evolved into a more fulfilling avocation than the others.²⁵

But making the purchases was not easy at first. "When we started collecting," Raymond states in a newspaper interview, "we were making \$10, \$25, \$50, \$100 buys. . . . We didn't start with unlimited means." He goes on to say that only after the first ten or fifteen years when they became more successful did they have the means to make larger purchases and "move into other areas of collecting."²⁶

Acquisitions began to expand beyond local artists and Pre-Columbian works in the late 1950s when the Nashers, having seen the work of important artists in New York, began collecting prints and paintings by American artists. They acquired Ben Shahn's watercolor Tennis Players in 1957, and they continued their purchases of two-dimensional works in the 1960s and 1970s with John Marin's watercolor Downtown New York in 1963, Charles Sheeler's tempera-on-

plexiglass Architectural Cadences in 1964, and Stuart Davis' oil-on-canvas Composition with Winds in 1973.²⁷

The collection, or more accurately, the assemblage of collections, began to center on the Nashers' new focus of interest in the early 1960s as the couple concentrated on acquiring sculptures.²⁸ These were generally small, Pre-Columbian works at first. The new home they had purchased in 1960 and moved into a year later proved to be a favorable environment for their art. Designed in 1950 by Howard Meyer, a student of Frank Lloyd Wright, the prairie-style house is characterized by strong, horizontal lines,²⁹ with wall-length windows opening a view to an expanse of lush greenery outside:³⁰ the structure itself is in harmony with its setting. In 1961, the Nashers' new home allowed for the display of their art--and particularly their three-dimensional pieces--in a spacious, neutral setting.

As they continued collecting a variety of objects, the Nashers also began to acquire modern sculptures, beginning in 1967 with the purchase of Jean Arp's Torso With Buds (1961), a Father's Day gift for Raymond that year.³¹ Their attention was drawn to late nineteenth- and twentieth-century works because prices of sculptures were comparatively low in contrast to those of paintings by artists of the same caliber:³² the art world was only beginning to recognize modern sculpture as a form in its own right.³³

The Nashers were able to acquire other works by artists with established reputations: Barbara Hepworth's Square with Two Circles (1963) (see fig. 16), Henry Moore's Three Piece No. 3: Vertebrae (1968), and Two Piece Reclining Figure No. 9 (1968) (see fig. 12). These were purchased in the two-year period between 1967 and 1969.³⁴ As a result of its affordability and potential value, the Nashers' interest in modern sculpture during the 1960s was well-timed, though not entirely motivated by financial considerations. Patsy and Raymond continued to buy sculptures that had genuine appeal for them, just as they had with objects in other parts of the collection.³⁵

Yet shortly after the Nashers established themselves in their new home, their rate of collecting slowed somewhat as Raymond concentrated on work involving international concerns.³⁶ It was during the 1960s that Raymond became involved intensively with national governmental activities of the Lyndon Johnson administration, primarily those that involved urban development. For six years--until 1968--Raymond lived in Washington, D. C., commuting to Dallas on weekends.³⁷ Beginning in 1962, he served a three-year term on the U. S. Commission to the United Nations Educational, Scientific, and Cultural Organization (UNESCO). From 1964 to 1965, he was chairman of the National Committee on Urban Development,³⁸ and in 1965, he became executive director of the White House Conference on International

Cooperation, which was formed to identify and respond to problems of increased urban populations. Later in 1967, President Johnson appointed Raymond to the President's Commission on Urban Housing, called the Kaiser Commission, which reported on urban development in the United States.³⁹ Raymond's involvement in the governmental organizations no doubt honed his talent for maintaining an overview of the intricate interworkings of society as he continued projects in his business as a developer.

One important aspect of Raymond's planning as a developer that seems constant is his attention to the emotional responses of individuals using his developments. Humanistic considerations--especially the visual arts--became particularly important in Raymond's development of Northpark Center,⁴⁰ a shopping mall that opened in Dallas in 1965 and won three awards for its excellence in design.⁴¹ Regarding the cultural interests of a community as utilities⁴²--such as electricity or water--Raymond planned originally to incorporate works of sculpture permanently in the open spaces and plazas of the mall. After consulting further with the architects, however, he opted for a more flexible plan by placing fountains and greenery in those areas so that sculptures could be set up temporarily and moved later to other sites.⁴³ In fact, the only permanent, site-specific sculpture at Northpark Center, Beverly Pepper's Dallas Land Canal, 1971, was commissioned with the cash

award given when Northpark won the American Institute of Architects' "Design of the Decade-1960s" award.⁴⁴

Although individual sculptures had often been exhibited in the mall, ⁴⁵ an exhibit of more than forty works was shown there in June of 1984. Unlike the university and museum exhibitions which preceded and followed it, the Northpark show was planned and installed under the auspices of the Nasher Company organization, not by curators and scholars from separate institutions. Originally scheduled to close in January of 1986, the exhibition was extended indefinitely.⁴⁶

The concept of moving works at Northpark led to a practice of rotating sculptures between the Nashers' home and developments of the Raymond D. Nasher Company. Rearranging works within the Nashers' home was not new, for Raymond had often moved small sculptures from one piece of furniture to the next in search of the ideal location.⁴⁷ He took great pleasure in moving them and later did the same with the monumental sculptures in the gardens of the Nashers' Dallas home.⁴⁸

Raymond's curatorial interest in placement of the sculptures appears to be related to his practice of dealing with spatial elements as an enlightened real estate developer.⁴⁹ He has long been interested in how the complex variables of light and position, as well as

the relationship to the environment affect the visual impact of a piece.⁵⁰ Moving from small-scale Pre-Columbian sculptures in the Nashers' home to the larger works in the developments, especially Northpark Center, he had ample opportunity to experiment with the curatorial aspects of moving pieces.

Patsy Nasher credited the early plans for Northpark--those in which large-scale sculptures were to be placed permanently--with generating a new interest for her in three-dimensional works of art.⁵¹ Until that time, and even for some time afterwards, Patsy had preferred to collect small objects that could be "tucked away in drawers."⁵² Pre-Columbian works, textiles, and antiques which reflected a personal, intimate view of art, remained characteristic of her approach to collecting even as the scale of the objects changed and the collection grew.

For most of the decade of the 1960s while Raymond was in Washington, D. C., Patsy was in Dallas with their three young daughters. In 1967, Raymond was elected delegate to the General Assembly of the United Nations, where he took part in writing an international covenant requiring that national treasures remain in their country of origin.⁵³ With a heightened sensitivity to the cultural issue, the Nashers recognized a conflict between the theory behind the covenant and their practice of collecting Pre-Columbian artifacts; consequently they stopped purchasing them.⁵⁴

While Patsy particularly must have felt some ambivalence about having to cease purchasing some of the works, the Nashers were already beginning to find new areas of growth for the collection. Events beginning in 1968 with Raymond's work with the United Nations precipitated that growth. Raymond made New York City his base as he worked on international concerns and even later as he taught Urban Planning and Economics as a visiting fellow at Harvard University in Cambridge, Massachusetts from 1975 to 1978.⁵⁵ While in New York, Raymond and Patsy frequently went to museums and galleries to study twentieth-century sculpture and contemporary art.⁵⁶

Learning more about modern art from her visits to New York between 1968 and 1978 led to Patsy Nasher's increased interest in the curatorial tasks involved in collecting.⁵⁷ She became the driving force behind the collection in the 1970s and 1980s as she became more knowledgeable from experience.⁵⁸ Patsy had taken an interest in researching works in the 1960s, essentially teaching herself modern art history while she reared her three children.⁵⁹ As the body of late nineteenth- and twentieth-century sculptures grew, she read voraciously to research art movements and artists,⁶⁰ made phone calls to locate specific pieces, and documented and catalogued acquisitions.⁶¹ Substantiating the authenticity of prospective purchases became increasingly important, and Patsy

took on the work of verifying provenance: she once chose not to purchase what appeared to be a superb Picasso, because its provenance could not be substantiated.⁶²

Museum professionals found Patsy's abilities exceptional. J. Carter Brown, director of the National Gallery of Art in Washington, D. C., has stated that he was particularly "struck by Mrs. Nasher's curatorial interests," and found few collectors involved with their art to the extent Patsy was.⁶³ Director William Jordan of the Southern Methodist University Art Gallery respected not only her self-taught skills, but her innate ability to judge the quality of a work of art as well. He has remarked that, given a group of art works, she could identify the work of highest quality reliably, as though instinctively.⁶⁴

Although she was evidently aware of her gift for selecting quality and was certain of her intuitive response to any piece, she recognized that her formal art training was not at a level similar to that of the intense interest she had in art. Consequently, as she taught herself art history and curatorial skills, she also spoke frequently with professionals--gallery owners, and museum directors, for example--to confirm her opinions on general topics or specific works of art.⁶⁵ Still, Patsy agonized over choices she made⁶⁶ and even expressed surprise when

the collection first began to generate interest in the art world.⁶⁷ At an early exhibit of selections from the collection at the University of North Texas, Patsy was delighted to show the works and discuss them with others. Even three years later, when the twentieth-century sculptures alone were exhibited at Southern Methodist University, her delight was mixed with some trepidation, for the collection by that time was being viewed with more scrutiny by a greater number of knowledgeable professionals than before.⁶⁸

The Nashers began to collect earnestly and intensively in the 1970s, as the collection found more focus on modern sculpture and the Nashers realized that they had an opportunity to form a significant body of works. Raymond has remarked that as he and Patsy began to view the early pieces they had purchased--those by Arp, Hepworth, Noguchi, and Moore--he felt that they could "build a collection that represented the twentieth century in its full breadth as the period when sculpture came into its own."⁶⁹

The rate of collecting increased dramatically in 1978 when Raymond returned to Dallas, after his terms of appointment with government responsibilities had ended.⁷⁰ It was also around 1978 when Patsy met a young Fort Worth art dealer,⁷¹ the late Shaindy Fenton, who influenced the size and quality of the collection:⁷² she taught Patsy the subtleties of the art dealer's trade. William Jordan has described Ms. Fenton as having been flamboyant with bright

red lipstick and fingernails, heavy jewelry, and impeccable clothing, and almost overbearing with her forceful personality. While her appearance was formidable, Ms. Fenton's expertise was indisputable. She was remarkably intelligent and admirably knowledgeable of her business of art dealership.⁷³

Shaindy Fenton demonstrated the business acumen from which Patsy quickly learned when they made forays into New York City about four times a year in the late 1970s and early 1980s to tour art galleries. During these trips, Ms. Fenton taught Patsy how to negotiate prices, locate experts to consult on matters such as authenticity, and make decisions quickly.⁷⁴ By the early 1980s, Patsy had a clear focus for collecting. Her energy and enthusiasm heightened and her skills sharpened, Patsy became the compelling force behind the growth of the collection.

Another event in 1978 leading to the Nashers' sudden increase in the rate of collecting--and one which will be discussed in greater detail in Chapter III--was an exhibition of their twentieth-century sculpture in the University Gallery of Southern Methodist University. Dr. William Jordan, chairman of the Art Department then, as well as a personal friend of the Nashers, had suggested the idea of an exhibit when he noticed the direction in which the collection seemed to be going.⁷⁵ Seeing their art in a gallery setting and receiving encouragement from a trusted friend and profes-

sional, in combination with other contributing factors, led to the Nashers' concentrated efforts to build a collection of twentieth-century sculpture.

The goal of the Nashers' collecting in the 1980s was to include representative works by twentieth-century sculptors, not with an in-depth collection of works by a few artists, but with an overview including important works by numerous artists. They sought works by recognized sculptors, yet they considered emerging artists as well; the determining factor for a purchase was whether or not the work "touched some inner chord," regardless of the sculptor's reputation.⁷⁶

Patsy and Raymond made their purchases of sculptures primarily through agents and galleries⁷⁷ in the two decades between 1967 and 1987, although they made some purchases from private owners--including the families of artists as well as other collectors--and directly from artists themselves.⁷⁸

The frenzied pace of their collecting efforts is reflected by the sheer number of pieces they added. Between 1977 and 1987, when the Dallas Museum of Art held an exhibition of the collection, the Nashers purchased eighty of the eighty-nine sculptures originally selected for the show; fifty-one of those had been purchased since 1984. Five more--a Caro, Lachaise, Smith, Dubuffet, and a Kelly--were acquired in the three months between the

openings of the exhibitions in the Dallas Museum of Art and the National Gallery of Art in Washington, D. C.⁷⁹

The collection was also formed as a result of teamwork that built on the strengths of two individuals with different approaches to viewing each of the pieces and the collection as a whole. Steven Nash, former chief curator of the Dallas Museum of Art, has credited Raymond with having an "eye for the collection's overall continuity," while Patsy brought "an intense feeling for quality and expressive rigor."⁸¹

Patsy, who responded to works intuitively, was enthusiastic about younger artists and strong, contemporary works of art with challenging themes.⁸² When asked what she looked for in a work of art, Patsy responded once that she sought a work that "renews itself every time you view it, and that retains its original sense of excitement."⁸³ Her primary strength as a collector lay in her personal responses to individual pieces.

Raymond's main strength, on the other hand, lay in his objective view of the collection. Though he responds to individual works on a personal level, he seems to prefer distancing himself from subjective responses when considering a prospective addition to the collection. Taking an historical approach, he evaluates each piece for how it may fit into the existing body of works. Raymond's historical perspective appears to stem from his interest in history and

the habit of obtaining an overview of complex interrelations as a developer. When the Nashers chose to build a collection of twentieth-century works, Raymond sought to relate a history of modern sculpture with the works.⁸⁴ By the late 1970s he had begun to see gaps in the collection, and around 1982, he began to seek specific works by artists from particular periods to fill those gaps. Raymond has commented that in terms of scope, he has maintained the "macro" view of the collection: Patsy, the "micro" view.⁸⁶ Just as Patsy preferred contemporary works, Raymond is drawn to classic modernists such as Henri Matisse, Pablo Picasso, and Raymond Duchamp-Villon.⁸⁷

By 1988, the efforts of the Nashers resulted in a collection of around 300 twentieth-century sculptures reflecting a predilection for French works--by Matisse and Duchamp-Villon, for example--from the first half of the twentieth century, and American and British sculpture--works by Smith and Moore to name two--from the latter half of the century. It is also a collection characterized by mostly figurative sculptures, although abstract pieces are included.⁸⁸ Humanistic themes of man in relationship to himself and society run throughout the body of works.⁸⁹

B. Developing a Philosophy of Collecting Art

The Nashers appear to have held strong beliefs about art before they ever considered buying modern sculptures,

and certainly before they consciously added to what they saw as a collection. The Nashers began to buy works of art without the intention of amassing a collection of any kind. Moreover, their acquisitions were eclectic in terms of media, styles, cultures, and periods, ranging from Mayan textiles to twentieth-century paintings and works on paper. For example, their first important acquisition, made shortly after their marriage in 1949, was a gouache by Ben Shahn.⁹⁰

The collection as a whole reflects the Nashers' philosophy of collecting and how they view their roles as private collectors. According to Raymond, he and Patsy have always bought pieces with which they have wanted to live. Even as they were beginning to seek works to fill gaps in the collection, the ultimate criterion for a piece was its appeal to each of them individually.⁹¹

But the Nashers' collection of twentieth-century sculpture is not intended for the private enjoyment of the Nashers and a limited audience of friends and associates. Raymond has stated that the ownership of a collection is "wonderful," but he wants the joy he experiences from the art to be "multiplied by 100 or 1000" by sharing it with others as pieces are rotated and placed on loan in public spaces.⁹²

The Nashers have also felt that the collector has special responsibilities as the "custodian of one of the most valuable and significant aspects of civilization,"

and, therefore, must conserve and protect art in the collection. Moreover, according to the Nashers, the collector is responsible for performing the curatorial and administrative tasks involved in placing the works in public view.⁹³

Founding their philosophy of collecting on the tenet that art is intended to be seen in public places,⁹⁴ the Nashers have maintained that art is meant to be touched and experienced: states Raymond, "You shouldn't have to go to a museum to see important works of art."⁹⁵ As a result, they have exhibited parts of their collection not only on properties Raymond's company has developed, but in other public areas not directly related to visual arts. The Nashers have loaned their print collection to Dallas City Hall⁹⁶ and twentieth-century sculptures to the Morton H. Meyerson Symphony Center.⁹⁷

The Nashers' philosophy of collecting seems interwoven with Raymond's philosophy of art and business. As a developer, Raymond feels that the total entity he creates should be a work of art itself, because in creating a new environment, he is intruding on the landscape and the visual relationship between people and the landscape. The developer, states Raymond, is obligated to create "something visually meaningful and contributive,"⁹⁸ and to provide a "human environment as well as a physical and economic environment."⁹⁹ Raymond feels that including

works of art, both within and without a building, is a natural outgrowth of planning the total entity.¹⁰⁰

As private collectors the Nashers have been in the unusual and favorable position of seeing their philosophy made manifest; the public has been in the fortunate position to witness this manifestation. Raymond feels that people using Northpark may notice the art or they may not. If they are aware of it, they can explore it by observing it closely, or even choose to go further by reading or visiting a museum. What is important to him is that they sense that the environment is different.¹⁰¹ Raymond summarizes his belief about art and business with the following statement:

One has to determine in his own life what he is really trying to achieve, what he wants to be remembered for. I feel it's important to expose people to something that might be meaningful to them and their children--to create something that goes beyond just the commercial aspect [of real estate development].¹⁰²

Another important tenet of the Nashers' philosophy of collecting is their belief that the collection is a living entity. The practice of rotating works, closely tied to this concept, is one means of keeping it alive. Adding more works periodically is another. The Nashers have never removed a piece from the sculpture collection.¹⁰³ Raymond feels that there is no optimum number of sculptures because of the infinite amount of space available for exhibiting. Between the Nasher home, the Nasher Company

properties, and exhibition loans, lack of space is not a problem.¹⁰⁴ Interestingly, the analogy of the living entity does not extend to an analogy of the life cycle of a living organism with birth, childhood, adulthood, and death. Raymond has implied that the collection is ever new and as eternal as art itself. He reiterated in 1990 a statement he made several times in 1987: "The collection is just beginning."¹⁰⁵

C. Early Acquisitions: 1967 to 1974

Between 1967 and 1974, Patsy and Raymond Nasher acquired nine sculptures, ranging in time periods from 1927 to 1970 and created by artists with established reputations. A relatively new interest of the Nashers, the sculptures were purchased for personal enjoyment, as well as for public display. And while the Nashers were informed about art, they made the early acquisitions based on personal, subjective criteria: they wished to place the sculptures in their home and Northpark Center. As a result, they evidently did not anticipate any scholarly or professional evaluations of their choices.

Beginning in 1967 with Jean Arp's Torso With Buds (1961), the Nashers purchased Barbara Hepworth's Squares With Two Circles (1963), Henry Moore's Three Piece No. 3: Vertebrae (1968) and Two Piece Reclining Figure No. 9 (1968), Isamu Noguchi's Gregory (1945), David Smith's

Untitled (1962), Alexander Calder's Three Bollards (1970), Joan Miro's Moonbird (1944-46), and John Storrs' Architectural Forms (1927). Four of the works purchased were produced in the 1960s; the two works by Henry Moore were acquired in the same year they were created.

Four of the eight artists are Americans (Noguchi, Smith, Calder, and Storrs); two are British. The purchases of works by Hepworth and Moore in 1968 follow the Nashers' trip to England in 1967, when they visited Henry Moore's studio.¹⁰⁶

Sizes of the sculptures vary, though their scale overall is larger than the Pre-Columbian works the Nashers had already been collecting. Smith's Untitled (1962) and Storrs' Architectural Forms (1927) are relatively small, and Noguchi's Gregory (1945) and Arp's Torso With Buds (1967) are larger sculptures, suitable for interior display. Yet the remaining 5, or 56%, are of a monumental scale more suited to large interior or exterior display. Purchases of the larger works coincided with the Nashers' moving into their new home and the opening of Northpark Center.

Styles of the acquisitions are primarily abstract; Storrs' Architectural Forms is the only work approaching literal representation. Like Hepworth's Squares with Two Circles, it consists of geometric forms. The remaining works are biomorphic. Sculptures were produced in two media.

Six of the works are bronze, and the remaining three are steel.

During the eight-year period inclusive from 1967 to 1974, the Nashers acquired nine works, averaging about one each year; no more than three were purchased in any particular year. Acquisitions were eclectic and lacked cohesiveness. Both in terms of scope and number, this early period of acquisitions was by no means inconsequential, yet it was relatively conservative compared to the periods of acquisition that followed.



Fig. 1. Patsy and Raymond Nasher in Raymond Nasher's office, 1978. In front of Patsy is one of the Pre-Columbian artifacts from the collection. (Photograph courtesy of Phil Huber.)

NOTES

¹"Dallas Art Collector Patsy Nasher Dies at Age 59," Dallas Morning News, 2 July 1988, p.1(A); Elizabeth Frank provides biographical data about Patsy's early life in her essay, included in the exhibition catalogue, Steven A. Nash, ed., A Century of Modern Sculpture: the Patsy and Raymond Nasher Collection (New York: Rizzoli), 29; Patsy's year of graduation and rank are on record at Highland Park High School, Kathy Krueger, data processor at Highland Park High School, Highland Park, Texas, Telephone interview by author, 21 May 1990.

²Susan M. Smith, transcript assistant at Smith College, Northampton, Massachusetts, to Jackie Lamb, 24 May 1990, TLS.

³Frank, A Century of Modern Sculpture, 55.

⁴Kenneth Havis, former director and curator of the University of North Texas Art Department Gallery, Telephone interview by author, 5 December 1989.

⁵Both J. Carter Brown and William Jordan commented on Patsy Nasher's connoisseurship in interviews. J. Carter Brown, director of the National Gallery of Art, Telephone interview by author, 28 January 1990; William Jordan, former curator of the Art Department Gallery and Meadows Museum, and former chairman of the Art Department at Southern Methodist University, interview by author, 15 December 1989, Fort Worth, Tape recording.

⁶Frank, A Century of Modern Sculpture, 34-5.

⁷Margaret Robinette, "Raymond and Patsy Nasher: Collecting With a Personal Focus," Sculpture 6 (March/April 1987): 12.

⁸Jordan interview.

⁹Frank, A Century of Modern Sculpture, 35.

¹⁰Kutner, "Dallas Art Collector," p. 12(A).

¹¹ Steven Nash, former chief curator of the Dallas Museum of Art, stated that despite her illness, Patsy always rallied for museum openings. Steven A. Nash, Telephone interview by author, 23 January 1990.

¹² Raymond D. Nasher, interview by author, Tape recording, 10 April 1990, Dallas.

¹³ Elizabeth Frank points out that Raymond's parents fled the pogroms of the 1880s. Nash, "A Century of Modern Sculpture," 28; Colleen O'Connor mentions that his mother was born in New York. Colleen O'Connor, "Ray Nasher," Dallas Morning News, 17 August 1987, p. 2(E).

¹⁴ O'Connor, p. 2(E).

¹⁵ Nasher interview.

¹⁶ Raymond Nasher, once part-owner of the Texas Rangers, has long been a baseball fan. Colleen O'Connor cites an anecdote about how Raymond translated the poem "Casey at the Bat" into Latin while he was attending Boston Public Latin School, O'Connor, p. 2(E).

¹⁷ Nasher interview.

¹⁸ Ibid.

¹⁹ O'Connor, p. 2(E).

²⁰ Nancy Ashmore, assistant registrar at Duke University, Durham, North Carolina, to Jackie Lamb, 25 May 1990, TLS.

²¹ O'Connor, p. 2(E).

²² Nash, "A Century of Modern Sculpture," 28.

²³ "Northpark King Expands Grand Domain," Dallas Morning News, 17 August 1980, p. 1(H); Raymond established his company in 1951. William McNully, secretary to Raymond D. Nasher, Telephone interview by author, 31 July 1990.

²⁴ William McNully, secretary to Raymond D. Nasher, to Jackie Lamb, 23 January 1990, TLS.

²⁵ Bruce Nixon, "Portrait of the Collectors: Choice of Sculpture Molds Image of the Nashers," Dallas Times Herald, 31 January 1987, p. 1(F).

²⁶ Ibid., p. 1(F).

²⁷William McNully, secretary to Raymond D. Nasher, to Jackie Lamb, 23 July 1990, TLS.

²⁸Joan Chatfield-Taylor, "The Collectors: A Passion for Sculpture," Architectural Digest 44 (October 1987): 115.

²⁹Katherine Gregor, "The Nashers: Just Getting Started," Art News 86 (November 1987): 62.

³⁰Nash, A Century of Modern Sculpture, 15.

³¹Variations of this account exist. Joan Chatfield-Taylor states that Patsy gave Raymond the Arp for a Father's Day gift in 1961, the year the sculpture was made. Chatfield-Taylor, 114; Christie Brown's account is of Patsy giving Raymond a "six-foot bronze figure by Jean Arp" as a birthday gift in 1960. Although the figure could be a different one, the physical description matches Torso With Buds (1961). Christie Brown, "Thinking Big," Forbes, 26 June 1989, p. 271; the entry in the exhibition catalogue indicates that the sculpture was acquired in 1967, Nash, A Century of Modern Sculpture, p. 135.

³²Gregor, 62.

³³O'Connor, p. 2(E).

³⁴These works are listed in catalogue entries in the exhibition catalogue for the Dallas and Washington, D. C. exhibitions. Nash, A Century of Modern Sculpture, 133-200.

³⁵Katherine Collmer, "The Nasher Collection of Modern Sculpture," Southwest Art 17 (October 1987): 109.

³⁶O'Connor, p. 3(E).

³⁷Ibid.

³⁸Raymond Nasher, vita, TD.

³⁹O'Connor, p. 3(E).

⁴⁰Chatfield-Taylor, 114.

⁴¹Awards for Northpark's design are the Campbell-Tucker Award for the Best Design in the Southwest, The American Institute of Architects Award in Recognition for Design Excellence, 1966, and the Texas Society of Architects Award of Honor, 1966. William McNully, secretary to Raymond D. Nasher, Telephone interview by author,

10 May 1990. Information on the AIA Award in Recognition of Excellence, given by the Dallas chapter of the AIA, is in "Dallas Design Awards '66," Texas Architect 17 (January 1967): 19-20.

⁴²Vicki Goldberg, "A Texas Garden of Treasures," Saturday Review 7 (September 1980): 39.

⁴³Janet Kutner, "The Nashers Unveil Sculpture Collection," Dallas Morning News, 24 September 1978, p. 1(C).

⁴⁴Janet Kutner, Donald Sanders, and Richard Shepard, "Three Commitments to the Arts: Dallas' Raymond D. Nasher, Winston-Salem's R. Philip Hanes, B. Gerald Cantor--He Gives Art Away," Art News 78 (May 1979): 62.

⁴⁵Nasher interview; no information on specific pieces shown at the opening of the mall was available at the time of this study. McNully, TLS, 23 July 1990.

⁴⁶Robinette, "Collecting With a Personal Focus," 12.

⁴⁷Chatfield-Taylor, 115.

⁴⁸Patsy is quoted as saying "I've watched them move so many pieces over curbs and sprinkler systems, I just run the other way now." Bill Marvel, "Sculptures to Delight the Eye: The Nashers Share Their Twentieth-Century Collection," Dallas Times Herald, 1 October 1978. pp. 1(H) and 10(H).

⁴⁹Collmer, 107.

⁵⁰Gregor, 61.

⁵¹Kutner, "Nashers Unveil," p. 1(C); Marvel, "Sculptures to Delight the Eye," p. 10(H).

⁵²Marvel, "Sculptures to Delight the Eye," p. 10(H).

⁵³O'Connor, p. 3(E); Goldberg, 39; Raymond took part in forming the covenant, but he was not with UNESCO when the official document was drafted. William McNully, secretary to Raymond D. Nasher, Telephone interview by author, 1 August 1990.

⁵⁴Kutner, "Nashers Unveil," p. 1(C).

⁵⁵Nasher vita.

⁵⁶O'Connor, p. 3(E).

⁵⁷Ibid.

⁵⁸Chatfield-Taylor, 115.

⁵⁹Nixon, "Portrait of the Collectors," p. 7(F).

⁶⁰Collmer, 110.

⁶¹Gregor, 64; Collmer, 110.

⁶²Janet Kutner, "A Magnificent Obsession: Patsy and Raymond Nasher Have a World-Class Sculpture Collection; Now the Public Can See its Scope," Dallas Morning News, 5 April 1987, p. 6(C).

⁶³Brown interview.

⁶⁴William Jordan stated that Patsy was "like a bird-dog" in her ability to distinguish quality works of art, Jordan interview.

⁶⁵Ibid.

⁶⁶Goldberg, 39.

⁶⁷Jordan commented that Patsy asked, more than once, if the collection was "really good enough" for an exhibit. Jordan interview.

⁶⁸As the collection received more attention, the Nashers had a "public-private debate" about placing the sculptures in major exhibitions, especially before the Dallas and Washington museum exhibitions. As relatively private people, they realized that they would be subjects of attention as well as the sculptures. Their decision, according to one reporter, was not an easy one. Nixon, "Portrait of the Collectors," p. 7(F).

⁶⁹Gregor, 64.

⁷⁰O'Connor, p. 3(E).

⁷¹Collmer, 110; Patsy evidently had met Shaindy Fenton at least a year earlier; the exhibition catalogue entry for Claes Oldenburg's Pile of Typewriter Erasers (1970-75) indicates that the Nashers acquired the sculpture through Fenton in 1977. Nash, A Century of Modern Sculpture, 181; Fenton died in 1983 of a long-term illness, *Ibid.*, 22.

⁷²In an interview, William Jordan pointed out that Fenton had an enormous amount of influence in the growth of the collection. Patsy had the eye for quality, but

Fenton was responsible for showing Patsy how to acquire pieces. Jordan interview.

⁷³Jordan has also observed that Patsy Nasher and Shaindy Fenton, who had great respect for each other, also had a rather tenuous business relationship due to personality differences. Jordan interview.

⁷⁴Kutner, "A Magnificent Obsession," p. 6(C).

⁷⁵Jordan interview.

⁷⁶Robinette, "Personal Collecting," 33.

⁷⁷Ibid.

⁷⁸Of the ninety-one sculptures listed in the exhibition catalogue, seventy-two were purchased from art galleries, mostly in New York City. Nash, A Century of Modern Sculpture, 133-200; three works were purchased directly from artists or their families: Max Ernst's The King Playing With the Queen (1944) was purchased from Ernst and Dorothea Tanning. Ibid., 149; Naum Gabo's Linear Construction in Space No. 1 (1942-43) was purchased from the family of the artist. Ibid., 152; Alain Kirili's Generations (1985) and Henry Moore's Reclining Figure: Angles (1979) were purchased directly from the artists. Ibid., 162, 178.

⁷⁹Gregor, 59.

⁸⁰Raymond Nash has commented that the rate at which sculptures were being added in 1987 "drove the curators [of the Dallas Museum of Art and the National Gallery] a little crazy." Gregor, 59.

⁸¹Bruce Nixon, "Sculpture of Stature: Dallas, Washington Museums Will Exhibit Nashers' Collection," Dallas Times Herald, 5 April 1987, p. 1(F).

⁸²Ibid., p. 4(F); Gregor, 64.

⁸³Collmer, 110.

⁸⁴Gregor, 64; Christie Brown states that Raymond Nasher hopes to write a book on twentieth-century sculpture as a result of his interest in the art-historical aspects of the collection. Brown, 271.

⁸⁵Gregor, 64

⁸⁶Nasher interview.

⁸⁷Kutner, "A Magnificent Obsession," p. 6(C).

⁸⁸Ibid.

⁸⁹Collmer, 109.

⁹⁰Chatfield-Taylor, 114; Exact numbers of works in the collection are not available. In a 1987 article, Katherine Gregor numbers pieces in the collection--including modern sculptures, works on paper, textiles, and artifacts--at over 1000. Gregor, 59.

⁹¹Nasher interview; Elizabeth Frank quotes Edmund Pillsbury, director of the Kimbell Art Museum in Fort Worth: "They are true collectors...They have this insatiable urge to acquire and build something that is an extension of their own ideals, love, sense of beauty, and culture." Frank in Nash, A Century of Modern Sculpture, 36.

⁹²Nasher interview.

⁹³Robinette, "Personal Collecting," 33.

⁹⁴Gregor, 62.

⁹⁵Collmer, 107.

⁹⁶Goldberg, 39.

⁹⁷At the opening of the Morton H. Meyerson Symphony Center in Dallas, Raymond Nasher loaned Raymond Duchamp-Villon's Large Horse (1914) and Jean Arp's Torso With Buds (1961). Margaret Robinette, Telephone interview by author, 16 November 1989.

⁹⁸Nixon, "Portrait of the Collectors," p. 7(F).

⁹⁹Kutner, et al., "Three Commitments to the Arts," 61.

¹⁰⁰Robinette, "Personal Collecting," 32.

¹⁰¹Nasher interview.

¹⁰²Kutner, et al., "Three Commitments to the Arts," 62.

¹⁰³In an interview, Raymond Nasher stated that no piece of sculpture had ever been removed from the collection. Nasher interview; William Jordan had said in an interview that when the Nashers began to build their collection of modern sculpture, they began to "trade what they had for something better," although he did not specify that they traded pieces of modern sculpture for others. Jordan interview; Christie Brown reports in a 1989 article that that the Nashers once traded a Jasper Johns painting for two sculptures by Max Ernst and one by Matisse, Brown, 271; Judith Dobrzynski states in a 1987 article that the Nashers "are selling some pieces that are not of highest quality," although there is no clear indication that the pieces are sculptures. Dobrzynski, 185.

¹⁰⁴Nasher interview.

¹⁰⁵Ibid.; The statement is found in three articles, as well: Nixon, "Portrait of the Collectors," p. 7(F); Chatfield-Taylor, 115; O'Connor, p. 3(E).

¹⁰⁶Brown, 271.

CHAPTER III

THE COLLECTION: 1975 TO 1983

Knowledge of the Nashers' early collection did not simply materialize by virtue of its existence. The latent cause for its recognition was the Nashers' interest in education; their willingness to share information about the art works they owned and the graciousness with which they responded to requests for exhibition loans were indications of their concern for education.

The catalyst leading to the collection's notice, however, was a network of knowledgeable acquaintances and friends. What brought the art to the attention of the local art community was alertness on the part of a few perceptive individuals who knew the Nashers from previous contacts, recognized what the Nashers owned, and were able to view the collection objectively to see its strengths and potential. The Nashers' affiliations with those few people are connections through which the Nashers were asked to exhibit their art. No doubt, the collectors would have been reluctant at that point to lend works of art upon request to unfamiliar individuals in any institution. Even with their strong interest in education, they would quite naturally be prudent with their loans

of art. Keeping their collection on familiar ground, then, Patsy and Raymond Nasher were encouraged to see their works in the same light as an impartial observer, and to concentrate their collecting energies on important twentieth-century works.

A. Early Exhibitions

1. The University of North Texas, 1975

Early to recognize the importance of the Nashers' collection were Art Department faculty and staff members of the University of North Texas, formerly North Texas State University in Denton, when the Art Department held the exhibition Selections from the Nasher Collection from March 3 to March 21, 1975. It was the first showing of their entire collection exclusively. Prior to the 1975 exhibition, the Nashers had loaned individual pieces to museums, although the entire collection had not been treated as a subject for an exhibition.¹

The Nashers' art collection had come to the attention of members of the Art Department when Dr. Lois Swan Jones, professor of Art History on the Art Department faculty had indicated that the Nashers had a significant art collection, which they would be willing to loan.² Jones, who had been a high-school classmate of Patsy Rabinowitz,

had seen parts of the Nashers' collection in 1974 when the Nashers had her Art Museums and Private Collections class to their home to view some pieces.³ When Jones asked, the Nashers said they would be willing to display some items in their collection at the university.

Since the late 1960s the University of North Texas Art Department had shown works from area collections in the rather confined, ill-lit building that formerly housed the Art Department.⁴ Beginning in 1972 when a new art building with a more spacious gallery opened,⁵ members of the Art Department became particularly interested in reaching out to collectors in the larger community--that is, from Dallas and Fort Worth--for new exhibitions.⁶ In addition to exposing to university students fine art in area collections, the purpose of this kind of outreach was to draw attention to the university and, thereby, alter the apparent perception of the university as a small teachers' college.⁷ In fact, the gallery's opening 1972 exhibit, entitled Marcus, Marcus, Murchison, and Wiener, showcased world-class works such as Jacques Lipchitz' Sacrifice (1948-52) and Charles Winter's Earth Mother (1952) in the collections of Stanley and Ed Marcus, Ted Weiner, and Mr. and Mrs. John Murchison.⁸ Selections from the Nasher Collection in March of 1975, then, was an exhibit following earlier precedents.

In proposing an exhibition to the Nashers, Dr. Edward Mattil, then chairman of the Art Department, contacted Patsy Nasher to request lending pieces; her response, according to Mattil, was graciously and unhesitatingly affirmative. Mattil and Kenneth Havis, former director and curator of the Art Department's gallery, then visited Mrs. Nasher in her Dallas home in order to survey the collection and see specifically what it included. They found a wide range of items, which, according to Mattil, reflected Patsy Nasher's appreciation of quality in a broad scope of visual arts,⁹ and provided a rich array of items from which to select. Primitive artifacts from cultures as diverse as African, Egyptian, Guatemalan, and American--from both Pre-Columbian and Native American sources--were interspersed among contemporary sculptures, paintings, and textiles.

For the selection of items to exhibit, Havis established a set of criteria that would conform to the overriding purpose of education as it made allowances for practical considerations. First, Havis wished to exhibit pieces that would enlighten students in the different disciplines within the Art Department. Art history, painting, sculpture, advertising art, and textile students, he felt, should benefit from exposure to the works.¹⁰

At the same time, Havis wished to show a cross-section of the Nasher collection in all its diversity of origins, media, and time periods. He and Mattii were eager, however, to exclude the most valuable pieces: the university legally could not insure the items shown, although correspondence from Havis to Patsy Nasher indicates that a rental fee to cover insurance premiums for coverage outside of the Nashers' home was offered.¹¹ Moreover, a concern of Havis shared by the chairman of the Art Department over the lack of security in the gallery precluded exhibiting the works most costly to the Nashers, or the ones they held most dear. Up to the time of the show, the gallery had not been burglarized, but the possibility was an important consideration nonetheless.¹²

Other factors affecting criteria for selection included a limited budget for moving and installing works and the sizes of vitrines and other gallery furniture appropriate for the pieces shown. Finally, Havis had felt some concern over moving the works; a risk factor was involved in the handling of the Nashers' collection by work-study students inexperienced in moving art, and in conveying the pieces to and from the university in a truck.¹³

Working exclusively with Mrs. Nasher, Havis requested that she choose items she particularly favored which would meet the general criteria,¹⁴ and the resulting display, arranged for aesthetics and security, demonstrated the

diversity and quality of the Nashers' tastes in art. Included were the paintings Marriage Photo II by Larry Rivers (see fig. 2) and Dragon Fetish by Alan Davie as well as three prints by Helen Frankenthaler. Two tapestries--an untitled work by Roy Lichtenstein, and Earth Mother by Richard Lindner--and four sculptures such as David Smith's For Gian Carlo (1962) and Isamu Noguchi's Gregory (1945) (see fig. 3) numbered among twentieth-century works on display. Primitive artifacts Mrs. Nasher selected included a native American rug, two African sculptures, Egyptian and Guatemalan textiles, and Pre-Columbian jars, implements, and figures.¹⁵

One review of the exhibit appears in the university newspaper North Texas Daily from March 14, 1975. Reporter Terry Pair notes, "...the advantage of such a wide range of art is that the viewer can compare the differing outlooks of various cultures." Pair then points to the contrast between the certainty of a natural order observed in the primitive artifacts and the uncertainty seen in twentieth-century art in the collection.¹⁶

Events planned for the Nasher exhibit were low-keyed. Though they reflected the conservative budget of a state university, they were, nevertheless, intended to honor the Nashers. In preparation for the opening of the exhibit, the North Texas Art Department publicized the event with exhibition posters displaying three works in the show:

Marriage Photo II by Larry Rivers, For Gian Carlo by David Smith, and a Pre-Columbian artifact, incised and inlaid with mother-of-pearl.¹⁷ Invitations were also mailed to individuals and art schools in Texas and throughout the United States, although the heaviest mailing was in the Denton-Dallas-Fort Worth area.¹⁸

A reception for the Nashers on March 7th from 7:00 to 9:00 p.m. was attended by members of the art faculty, a large group of university faculty, and university dignitaries such as then president Dr. C. C. Nolen, vice-presidents, members of the Alumni Association, and a large number of students from the Art Department. One dominant impression of the reception, according to Havis, resulted from hearing repeated comments from different people attending the reception on how personable the Nashers were; the ease and delight with which they shared information about their collection favorably impressed those attending, especially students.¹⁹ On the evening following the reception at the University Art Gallery, the chairman of the Art Department personally gave a cocktail party for the Nashers and members of the faculty, staff, and administration of the University of North Texas.²⁰

The final event in the exhibition schedule was a gallery talk on March 12th, scheduled from 2:00 p.m. until 3:30 p.m., in which Patsy Nasher spoke about

events in her background that led to her interest in collecting art. Patsy's central point was that she had not received a formal education about art; she knew about art intuitively as a result of being surrounded by beautiful objects in her mother's home as a child.²¹ The 1975 exhibition of the Nashers' early collection acknowledged Patsy's intuitive taste as it accorded early academic recognition to works she and Raymond chose to surround them in their own home.

2. Southern Methodist University, 1978

Three years after the University of North Texas show another university exhibit took place at the Art Department Gallery of Southern Methodist University in Dallas from September 22 to October 22, 1978. There, however, the focus of the exhibit differed in that instead of showing the full scope of the Nashers' interests as in the North Texas exhibit, the Southern Methodist University show focused on works of twentieth-century sculpture in the collection.

The concept for an exhibition of the sculptures came about to some extent in a manner similar to that of the North Texas show; that is, one major purpose of the exhibit was to draw attention to Southern Methodist University with exhibitions that would not incur exorbitant expenses.²² In addition, the precedent of exhibiting private collections had been established with events such

as the 1972 exhibition of contemporary art--including the works of Andy Warhol and other artists at the peak of their productivity--in the private collection of actor/director Dennis Hopper. Moreover, theme shows such as works on paper, from which individual works from various collections had been taken, had been on display.²³

But important differences also underlay the idea for the exhibition. Dr. William Jordan--then chairman of the Art Department of Southern Methodist University--who had recently been appointed director of the gallery and the Meadows Museum, had been a long-time friend of Raymond and Patsy Nasher. Having moved to Dallas in 1967, Jordan had met the Nashers, had been in their home a number of times, and had been able to observe how they were building their collection, particularly with the addition of modern sculptures. By 1976, Jordan began to note that what had seemed to be a few isolated pieces of twentieth-century sculpture began to show continuity as a collection: together, the works were taking on a unique identity that reflected the tastes of the owners. Moreover, these sculptures comprised one aspect of the collection that appeared to be the most coherent, reflected the highest level of quality, and seemed to indicate the direction in which the Nashers were going in terms of acquisitions.²⁴

Not only did Jordan recognize the importance of the sculptures academically, but as a friend, he felt that he

needed to encourage the Nashers to realize the significance of their collection. Jordan credits Patsy Nasher as having been the principal force behind the collection at that time, yet he was aware that she had some doubts, out of modesty, about the overall quality of the collection. Patsy had an almost uncanny, innate ability to select from any group of objects the work of highest quality, according to Jordan.²⁵ And although she was certain of her preferences for particular objects, she was less certain about the overall quality of the collection, probably, Jordan believes, because she loved the individual works too dearly and lived too closely to the collection to see it objectively. One purpose behind exhibiting the sculptures at Southern Methodist University, then, was to allow the Nashers to see their sculptures from a new perspective and gain a different appreciation for the collection.²⁶

As sole representative of the Art Department, Jordan had the unique and fortunate opportunity to organize the exhibit and plan with friends the best way to show the pieces. Establishing as his overriding criterion the significance of works in twentieth-century sculpture, Jordan organized twenty-four works into categories according to two generations of artists: those born within a decade before or after 1900, and those born within the decade after 1923.²⁷

The first group included some of the great masters of the twentieth century, those who had developed a personal sense of abstraction while using traditional methods of sculpting, such as carving stone or casting metal. Artists in this group were Jean Arp, Jacques Lipchitz, Max Ernst (see fig. 4), Joan Miro, Henry Moore, Alexander Calder, Isamu Noguchi, and David Smith.

In the second group were those artists who employed more experimentation with technique and form, leading to further exploration in the 1960s and 1970s. This group of artists included Roy Lichtenstein, Anthony Caro (see fig. 5), Beverly Pepper, Donald Judd, Claes Oldenburg, Jasper Johns, Menashe Kadishman, and Mark di Suvero.²⁸

Altogether, twenty-four works were shown with some artists--Jasper Johns, Roy Lichtenstein, and Claes Oldenburg, namely--being represented by more than one work. Although some attempt was made to sequence them chronologically, the arrangement of the pieces was limited to some extent by the physical space. Works were arranged in the small gallery primarily for maximum visual impact, and according to Jordan, the resulting display was quite successful: the former interior of a tile floor, white ceiling, and hidden vertical ribbons of window providing soft lighting formed an optimum environment for viewing the twentieth-century works. Other successful exhibitions of private collections had been on display in the gallery,

but no other, according to Jordan, had equalled the beauty and impact of the Nasher exhibit.²⁹

Two reviews of the exhibit appeared in local newspapers. A Dallas Times Herald reporter points out that a few of the sculptures--those by Arp, Ernst, and Miro--were created "long after the artists had done their most important work," but he also praises the exhibition as a "thoughtful show" because of the manner in which the works "cast unexpected light on each other" and indicate the owners' tastes--"their preference for the wit of Pop over the austerity of minimal art."³⁰

A Dallas Morning News reporter mentions in an article that an exhibit of the Nashers' sculptures is at Southern Methodist University, yet most of the article concerns the Nashers as collectors. Her one comment on the exhibition is that the collection "reflects a personal preference for experimental forms."³¹

The gallery opening at Southern Methodist University allowed a select audience to view the display. Between 200 and 300 people attended, including friends of the Nashers, the dean of the Southern Methodist University School of Arts, and other individuals on the regular mailing list used by the gallery. In addition, people attended from the Dallas Museum of Fine Arts; at the time, Patsy Nasher was serving on the museum's board of trustees, as she had

in various terms since 1971, and Raymond Nasher had from 1972 to 1976.³²

The opening, as it happened, was of personal importance for the Nashers for a reason beyond the event itself; the first day of the exhibition, September 22nd, fell one week after Patsy Nasher's birthday on September 15th.³³ The dates, in fact, were no mere coincidence, because the Nashers themselves had specifically requested September 22nd for the gallery opening, although Jordan had not been aware of its significance when it was scheduled.³⁴ As a result, the Nashers were able to celebrate two important events with their peers and friends.

The exhibit at the gallery of Southern Methodist University had a number of results for both the university and the Nashers. According to William Jordan, showing the collection was beneficial to the university because of the attention it drew to the school and the Art Department. Perhaps more importantly for Jordan, the show was a personal triumph not only aesthetically, but because he had succeeded in allowing the Nashers to view their collection from an objective point of view and in encouraging them to pursue their interests in twentieth-century sculpture.³⁵

Similarly for the Nashers, the exhibit was important, because they were able to see the collection not only as dearly-loved individual pieces but as a body as well. They were able to view their sculptures in a neutral

environment so that they could evaluate the collection to determine what they had and what they lacked in terms of continuity. It was a special moment of awakening for Raymond and Patsy Nasher, who became more appreciative of their own instincts for quality and significance in art.

B. Acquisitions: 1975 to 1983

In the nine-year inclusive time period from 1975 to 1983, Patsy and Raymond Nasher added thirty-one works of twentieth-century sculpture to their collection. These works spanned 100 years--from Auguste Rodin's Eve (1881) purchased in 1982 to Frank Stella's Washington Island Gadwall (1980-81) purchased in 1981--reflecting the Nashers' efforts to provide an art-historical overview of twentieth-century art with their collection. Having exhibited their sculptures in two university settings between 1975 and 1979, the Nashers began to recognize the importance of their collection as perceived by scholars. This new perspective affected subsequent acquisitions through 1983, as seen in the chronological range of sculptures, and in the addition of works by sculptors identified with greater numbers of major twentieth-century art movements (see Appendix B).

Among the important works acquired were Jacques Lipchitz' Seated Woman (1916), David Smith's Voltri VI (1962) (see fig. 7), Joan Miro's Caress of a Bird (1967) and Seated Woman and Child (1967), Raymond Duchamp-Villon's

Large Horse (1914), Sol Lewitt's Modular Cube/Base (1968), Antoine Pevsner's Dynamic Projection at Thirty Degrees (1950-51), Pablo Picasso's Pregnant Woman (1950), and Aristide Maillol's La Nuit (1902-09) (see fig. 11). Five works by Alberto Giacometti--Bust of Diego (1954), Diego in a Cloak (1954), Diego in a Sweater (1954), Venice Woman III (1956), and The Chariot (1950)--and two works by Henri Matisse--Head With Necklace (1907) and Large Seated Nude (1923-35)--indicate concentrations of acquisitions by artists who featured in later purchases as well.

Overall during this period, twelve, or 39%, of the thirty-one sculptures acquired were the work of American artists, including Willem de Kooning, Sol Lewitt, Roy Lichtenstein, Jacques Lipchitz, Claes Oldenburg, Richard Serra, David Smith, Frank Stella, and Mark di Suvero. Of these American sculptors' works, all but Lipchitz' date from the second half of the twentieth century.

Another concentration of works, 16%, includes sculptures created by French artists working mostly in the late nineteenth century and the first half of the twentieth century: Aristide Maillol, Auguste Rodin, Henri Matisse, and Raymond Duchamp-Villon. These works reflect the Nashers' efforts to expand the chronological range of pieces in their collection to include examples by sculptors,

working in the late nineteenth and early twentieth century, who influenced later twentieth-century artists.

Five of the thirty-one works acquired during this period--another 16%--were by Alberto Giacometti. This concentration of sculptures by one artist indicates a personal preference for the artist's works, as well as, perhaps, their availability on the market.

With the exception of Frank Stella's Washington Island Gadwall (1980-81), none of the sculptures was purchased the same year it was created. At least two years separated the times the works were produced and acquired. While these works span 100 years, fifteen, or 48%, of the thirty-one sculptures date from the 1950s through the 1970s, the three decades after mid-century.

In terms of size, ten works, or about 32%, are small. Twelve, or 39%, are somewhat larger, and nine, or 29%, are monumental. In contrast to the earlier period (1967 to 1974) when 56% of the purchases involved large-scale works, the second period of acquisitions shows more of a level distribution. It appears that the Nashers were not making purchases with specific sites in mind for the sculptures.

Works acquired from 1975 to 1983 indicate a similarly equal distribution of representational and abstract styles. Seventeen, or 55%, of the thirty-one sculptures are representational, including Giacometti's busts of Diego, along with nudes by Rodin and Matisse and Oldenburg's

typewriter erasers. The remaining 45% include abstract works such as Lewitt's Minimalist Modular Cube/Base and Pevsner's Constructivist Dynamic Projection at Thirty Degrees.

Just as acquisitions increased in number, types of media increased as well. Although twenty, or 65%, of the thirty-one works were of bronze, other sculptures were made of fabric, plaster, steel, aluminum, stone, and cement. As in the previous period, acquisitions were eclectic.

During the years from 1975 to 1983, acquisitions increased threefold from the previous eight-year period. In this later nine-year period, purchases averaged three sculptures a year. Of the pieces in the exhibition catalogue, no acquisitions were recorded from 1975, but seven were added in 1979, and five were added in each of the years 1982 and 1983. Those numbers were to increase dramatically again in the years to follow.

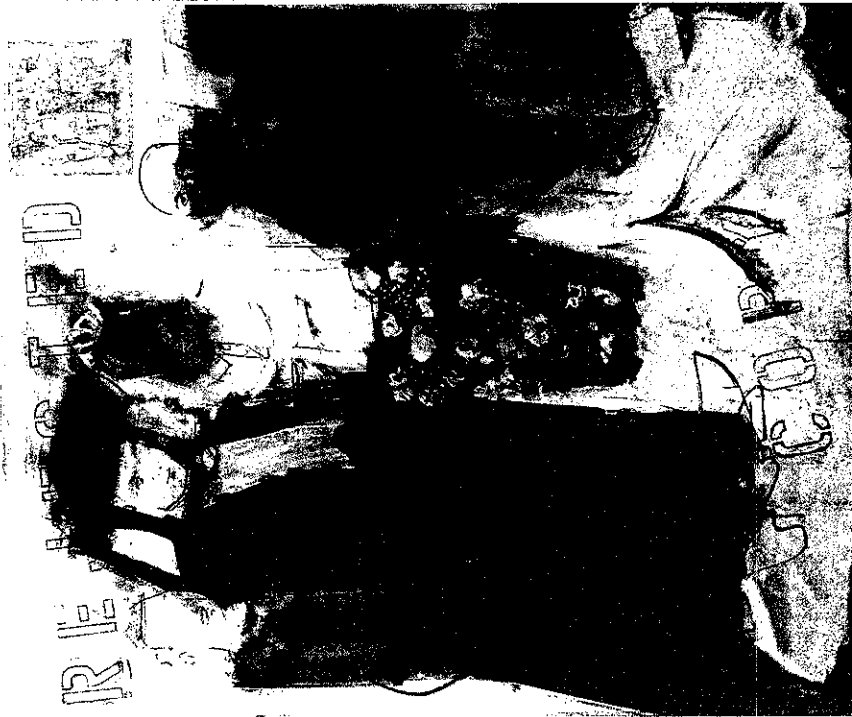


Fig. 2. Larry Rivers, Marriage
Photograph II, 1961, oil on canvas.
(Photograph courtesy of
Raymond D. Nasher Company.)

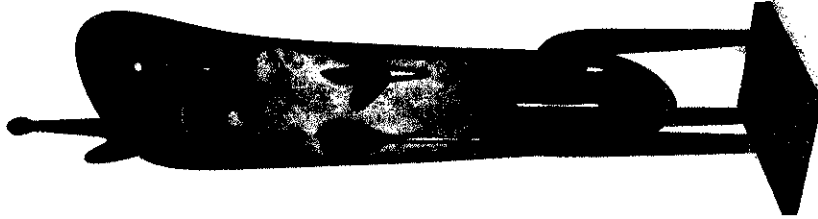


Fig. 3. Isamu Noguchi, Gregory,
1945, bronze. (Photograph cour-
tesy of Raymond D. Nasher
Company.)

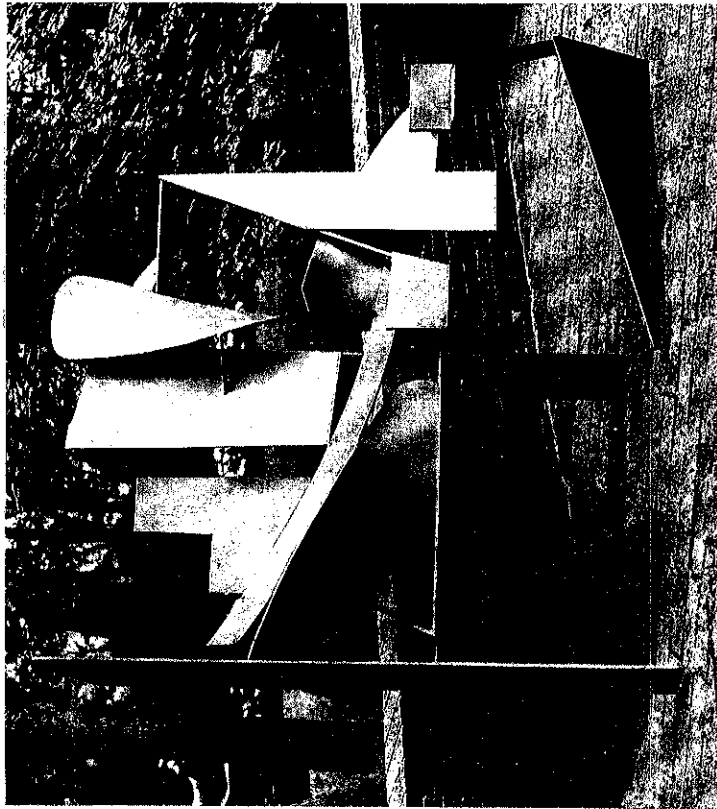


Fig. 5. Anthony Caro, Fanshoal, 1970-71, painted steel. (Photograph courtesy of Raymond D. Nasher Company.)

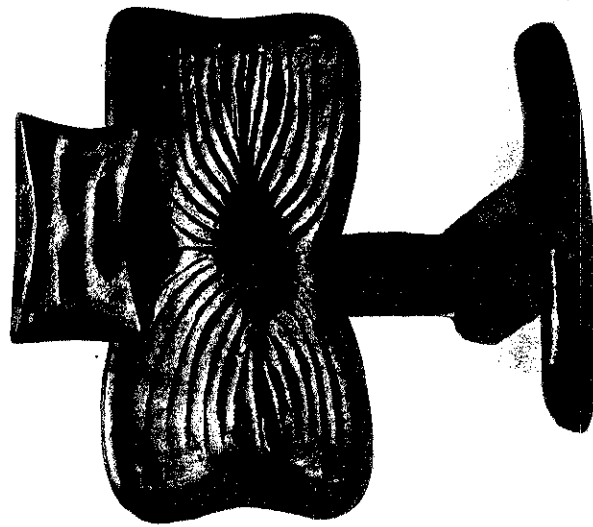


Fig. 4. Max Ernst, Flower-Shaped Woman, 1957, bronze. (Photograph courtesy of Raymond D. Nasher Company.)

NOTES

¹Raymond D. Nasher, interview by author, Tape recording, 10 April 1990, Dallas; one other exhibition in which parts of the collection were loaned was discovered in the course of research. For example, selections from the Nashers' textile collection were featured in the exhibition Ceremonial Costumes of Highland Guatemala from November 20, 1976 to January 2, 1977 at the Laguna Gloria Art Museum in Austin, Texas. Jean Graham, registrar, Laguna Gloria Art Museum, TLS.

²Kenneth Havis, former director and curator of the University of North Texas Art Department Gallery, Telephone interview by author, 5 December 1989.

³Lois Swan Jones, professor of Art History at the University of North Texas, interview by author, 28 March 1990.

⁴Edward Mattil, former chairman of the Art Department of The University of North Texas. Audiocassette recording of responses to written questions by author, 8 December 1989.

⁵Lorraine Haacke, "NTSU's New Art Building," Dallas Times Herald, 24 September 1972, p. 9(H).

⁶Mattil tape.

⁷Ibid.

⁸Ibid.

⁹Ibid.

¹⁰Havis interview.

¹¹Ibid.

¹²Mattil tape.

¹³Havis interview.

¹⁴Ibid.

¹⁵Kenneth Havis, draft of letter to Mrs. Raymond Nasher, 26 December 1974, TL.

¹⁶Terry Pair, "Art Reveals Cultural Hangups," North Texas Daily, 14 March 1975, p. 3.

¹⁷Havis interview.

¹⁸Ibid.

¹⁹Ibid.

²⁰Mattil tape.

²¹Havis interview.

²²William Jordan, former chairman of the Art Department, Southern Methodist University, interview by author, 15 December 1989, Fort Worth, Tape recording.

²³Ibid.

²⁴Ibid.

²⁵Ibid.

²⁶Ibid.

²⁷William Jordan, Twentieth-Century Sculpture: Mr. and Mrs. Raymond D. Nasher Collection. Brochure from an exhibition at Southern Methodist University, 1978.

²⁸Ibid.

²⁹Jordan interview.

³⁰Bill Marvel, "Sculptures to Delight the Eye: The Nashers Share Their Twentieth-Century Treasures," Dallas Times Herald 10 October 1978, pp. 1(H) and 10(H).

³¹Janet Kutner, "The Nashers Unveil Sculpture Collection," Dallas Morning News, 24 September 1978, 1(C).

³²Dallas Museum of Fine Arts, Annual Report of the Dallas Museum of Fine Arts, 1971/72 (Dallas: Dallas Museum of Fine Arts, 1972), 34; Patsy was not on the board in the 1972/73 and 1973/74 terms, but Raymond was listed as a board member in 1972/73, and served as treasurer in 1973/74, Dallas Museum of Fine Arts, Annual Report of the Dallas Museum of Fine Arts, 1972/73 (Dallas: Dallas Museum of Fine Arts, 1973), 48; Dallas Museum of Fine Arts, Annual Report of the Dallas Museum of Fine Arts, 1973/74 (Dallas: Dallas Museum of Fine Arts, 1974), 45; both Patsy and Raymond were board members from 1974 to 1976, Dallas Museum

of Fine Arts, Annual Report of the Dallas Museum of Fine Arts, 1974/75 (Dallas: Dallas Museum of Fine Arts, 1975), 46; Dallas Museum of Fine Arts, Annual Report of the Dallas Museum of Fine Arts, 1975/76 (Dallas: Dallas Museum of Fine Arts, 1976), 53; Patsy was on the board again from 1976 to 1978, before the Southern Methodist University exhibition, Dallas Museum of Fine Arts, Annual Report of the Dallas Museum of Fine Arts, 1976/77 (Dallas: Dallas Museum of Fine Arts, 1977), 48; Dallas Museum of Fine Arts, Annual Report of the Dallas Museum of Fine Arts, 1977/78 (Dallas: Dallas Museum of Fine Arts, 1978), 55.

³³Debra J. Miller, secretary to Raymond D. Nasher, to Jackie Lamb, 8 March 1990, TLS.

³⁴Jordan interview.

³⁵Ibid.

CHAPTER IV

A. THE COLLECTION: 1984 TO 1987

Media coverage drawing public attention to the Nashers and their collection was nothing short of explosive in 1987 when the Dallas Museum of Art exhibit opened. At the same time, the Nashers' impetus for collecting reached a feverish pitch, as they continued to acquire important twentieth-century sculptures. Some works were added to the show even as the Dallas exhibit was being installed.

The major museum exhibitions of 1987 and 1988 at the Dallas Museum of Art and the National Gallery of Art are events in a time period that mark the transition of the Nasher collection from a local to a national and international interest. No longer were the sculptures private objects on an intimate scale as they were fifteen years earlier in the forms of Pre-Columbian figures and artifacts; nor were they the monumental works enjoyed in the Nasher's private gardens and in the public setting of Northpark, where their placement, though unmistakably evident, was secondary to the role of the center. In these world-class museum exhibitions, the Nasher Collection gained renown for the intrinsic quality and number of works formed by the Nashers' dedication and drive.

A. Major Exhibitions

1. The Dallas Museum of Art, 1987

University exhibitions were instrumental in bringing the Nasher Collection academic recognition and widespread attention, particularly in the north Texas area. But the first event that increased visibility of the Nashers and their sculptures was the 1987 exhibit at the Dallas Museum of Art. In the nearly nine-year period between the exhibits at Southern Methodist University and the Dallas Museum of Art the Nashers had continued to acquire modern sculptures. Although the Nashers were recognized as collectors, since their sculptures were dispersed widely throughout various business properties and their home, few people were aware of the number and quality of works in the collection until their first exhibition at a major museum.¹ A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection, exhibited from April 5 to May 20, 1987, launched national recognition of the Nashers and their sculpture collection.

Long before the exhibition, the Nashers had been part of the inner circle of the Dallas Museum of Art; since 1974, either Patsy Nasher or both Raymond and Patsy Nasher had served on the board of trustees in different terms.² By the time the chief curator, Steven Nash, met them upon moving to Dallas in 1980, the Nashers had been longstanding members of the board. They had also acquired a great number

of art works. While the collection was still formative, the energy and interest of dedicated collectors was evident.³

The concept for a display of the Nasher collection at the Dallas Museum of Art did not come about spontaneously in the mid-1980s, however; it was an offshoot of an earlier exhibition plan that did not materialize. In the early 1980s, Director Harry Parker and Chief Curator Steven Nash--both of the Dallas Museum of Art--had been planning an exhibition of outdoor sculptures to coincide with the 1984 Republican National Convention in Dallas,⁴ and one source of works was to be the Nasher Collection. Initially, Parker and Nash had visualized the majority of the sculptures on the plaza in front of Dallas City Hall, which is located just to the east of the Dallas Convention Center on the same city block. But prospective problems identified in the early planning stages forestalled the exhibition. Security advisors at City Hall and representatives of the Republican National Committee recommended that the sculptures not be exhibited because of potential security problems: the works could not be protected if protests erupted, for example, and safety risks involved with crowds were not worthwhile. It eventually became clear, too, that the costs for financing the exhibit would be prohibitive; the idea was abandoned.⁵

But part of the plan seemed feasible: Nash suggested to Parker that they resurrect the idea by having an

exhibition of the Nasher collection at the Dallas Museum of Art. Having considered the Nasher collection as a source for the exhibition plan for 1984, Nash had become aware of its growth and increasing importance, and he realized that it could withstand scholarly analysis and museum exposure.⁶

Indeed, the timing of the exhibition plan was propitious; the Nashers had acquired more important twentieth-century sculptures in 1984 than in any prior year.⁷ It was apparent that they were building a collection, even though they were perhaps not aware of its growing importance. While the Nashers dreamed of owning a collection of art-historical significance in the future, they did not consider it near completion. They were too immersed in the process of collecting to see the results of their efforts. The Nashers' energy, excitement, and drive were at a peak.⁸

Nash, who was in regular contact with the Nashers, saw them several times a week and frequently advised them on purchases and placement of art.⁹ When he proposed a major museum exhibit to them, the Nashers expressed concerns about whether or not the collection would merit an entire exhibition, but once convinced that it would, they were receptive to the idea.

As the primary organizer of the exhibit, Nash made selections of works and planned the display in consultation with Raymond and Patsy Nasher. His criteria,

generally, were to show the works most representative of the Nashers' tastes in modern art and to provide a broad-based purview of the collection. As a result, many of the pieces were eliminated. For example, the prints and the Pre-Columbian works were never under consideration. Otherwise, pieces were selected for their importance historically and aesthetically; those selected were considered most important in terms of influences on other artists' works and most moving to the viewer.¹⁰

Nash also wished to concentrate on the artists whose works the Nashers had collected in-depth in order to document each particular artist's development and use of media. Works by Matisse, Duchamp-Villon, Giacometti, and Picasso were subjects for display as bodies of works.¹¹

In spite of the title A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection, which would lead one to expect to see sculptures exclusively, the exhibition included eleven paintings by modern masters--such as Hans Hofmann, Ellsworth Kelly, Willem De Kooning, Fernand Leger, and Morris Louis--artists who had been on the cutting edge of experimental work in the twentieth century.¹² While they reflected the tastes of the collectors and the scope of the collection, their inclusion seems to have been, perhaps, a personal preference of the Nashers. Yet other paintings by Jean Dubuffet, Alberto Giacometti (see fig. 12), Roy Lichtenstein, and Pablo Picasso

(see fig. 10), who were also represented by sculptures, augmented the in-depth study of each artist's development in terms of media.

Having selected nearly 100 works from the Nasher collection, Nash faced the task of installing the works in the museum. It was a responsibility he evidently relished. Ordinarily challenged with designing displays of mostly two-dimensional works, Nash found arranging the collection, the majority of which was sculpture, to be quite different, because the works had a presence and scale that formed complex, interesting variables due to of their added spatial dimension. Nash sought to achieve an in-and-outflow between the museum, the garden, and the front plaza and, thereby, create a sculptural environment throughout the museum, not just in the gallery where temporary exhibitions were customarily installed.¹³

While Nash established general criteria for arranging the works, he planned extensively with the Nashers for the final installation, just as he had worked with them to select individual pieces, and he welcomed their input in the process. Whenever he made models of his plans, for example, he discussed them with the Nashers. Occasionally, they made suggestions for changes, as they did in the placement of George Segal's Rush Hour (1963) (see fig. 11). Originally, Nash had envisioned it on the front plaza, but the Nashers felt that its scale was inappropriate for out-

doors, and they proposed the middle of the vault space for the exhibition. Nash agreed.¹⁴

Even later in the installation process, Nash and the Nashers made changes in the exhibition as the result of their ongoing exchange of ideas. One of the three Tony Smith sculptures in the exhibit, The Snake is Out (1962), was placed in the sculpture garden originally, but the Nashers and Nash decided later that it had sufficient scale and power to be placed in the front plaza. Moving it with a crane proved to be a project of monumental proportions itself,¹⁵ but the result was evidently satisfying.

Nash admits that the excitement created by the Nashers' energy and drive in collecting is difficult to convey to others, but it made for a dynamic process in planning and installing works, even upon the opening of the exhibition.¹⁶ Two sculptures in the show, in fact, do not appear in the exhibition catalogue, because they were acquired near the date of the opening. A 1913 plaster/cement relief of a cat--Le Chat by Raymond Duchamp-Villon (see fig. 9)--was added during the installation, and a 1909 plaster sculpture--Head of a Woman by Pablo Picasso (see fig. 10)--which Nash knew was under consideration,¹⁷ arrived the day before the opening.¹⁸

Numerous announcements of the exhibition appeared in local media; few local and no national reviews appeared in newspapers outside of the Dallas/Fort Worth area. Of the

articles in the two major local newspapers, one reporter from each covered the Dallas Museum of Art exhibition extensively, and they both focused more on biographical data about Patsy and Raymond Nasher than on the display.¹⁹ Their brief discussions of the exhibition touched on the broad range and depth of the collection and pointed out that every major art movement of the twentieth century was represented.²⁰ In addition, both writers noted the themes of "surprise and encounter" which Nash had sought to achieve in the physical arrangement of pieces in the installation.²¹

The exhibition opening at the Dallas Museum of Art on Friday, April 3rd, was described as a "mecca for art experts and society stars." Over 1000 people attended, including Time art critic Robert Hughes and European art dealers Maurice Jardot and Kasmin.²² When asked in an interview about noteworthy events in the opening, Steven Nash responded with an overall impression of what he felt was its importance to the Nashers. He stated that seeing the collection come together in the final display was a tribute to the Nashers' dedication and drive. It was for them the realization of a longstanding dream that they had seemed to view in the more distant future. At the same time, however, the success of the exhibition was bittersweet, because by then Patsy Nasher was confined to a wheelchair due to her illness with cancer.²³ But she drew

strength from the charged atmosphere. With tremendous resilience she attended the opening and witnessed the initial event leading to worldwide recognition of the collection.

2. The National Gallery of Art, 1987-88

At the same time the Dallas Museum of Art exhibition of the Nasher Collection was being organized, another exhibition of the Nashers' sculptures was in the initial planning stages at the National Gallery of Art in Washington, D. C. Although the administrations of the two institutions had not originally intended to work together to plan for a traveling exhibition, their coincidental interests in the Nasher Collection led to a collaborative effort between the two. A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection, began in Dallas, closed at the end of May, 1987 and showed at the National Gallery of Art in Washington from June 27, 1987 through February 15, 1988.²⁴

While each museum exhibition centered on the Nasher Collection, each reflected a different curatorial approach. Particularly because of the museum's inclusion of two-dimensional works along with sculptures in the 103 works shown, one objective underlying the Dallas Museum of Art exhibition appears to have been to recognize the Nashers as local art collectors with a growing body of modern art. The

National Gallery of Art exhibition, on the other hand, focused on seventy-three sculptures that comprised a capsule history of modern sculpture,²⁵ from figurative to postmodern works.²⁶

Although the reputation of the Nasher collection had been established in Dallas by means of academic recognition from the University of North Texas and Southern Methodist University exhibitions, it was only beginning to be known in other parts of the United States. Favorable public response to the 1984 exhibit of over forty works from the private collection in Northpark Center²⁷ no doubt brought increased notice. It was in 1984 that J. Carter Brown, director of the National Gallery of Art had heard about the sculptures, although he had never met the Nashers.²⁸ Planning to be in Dallas for a national conference of museum directors,²⁹ he called the Nashers, indicated that he "worked in a museum," and requested a visit to their home.³⁰ There, both inside the home and in the gardens, as well as at Northpark, Brown viewed the sculptures and realized that the Nashers owned a number of significant works of modern art. J. Carter Brown's social call ultimately led to increased recognition of the Nasher Sculpture Collection nationally.³¹

But events leading to national acclaim did not come about immediately. The idea for an exhibit of the sculptures evolved nearly two years later when, in March of 1986,

Brown originated a plan for showing the Nasher Collection at the National Gallery of Art, primarily because of his favorable impression of the sculptures, and secondly because of his desire to display an innovative exhibition of three-dimensional works in the East Wing of the museum.³² As it happened, Brown's decision coincided with the planning of the Dallas Museum of Art show.

Upon hearing Brown's request, the Nashers were pleased with the prospect of giving their collection exposure to a larger audience.³³ As Raymond Nasher explained later, he also felt that showing the sculptures in the National Gallery would result in increased national and international attention to Dallas.³⁴

Some conflicts in scheduling had to be resolved. The time period Brown requested for an exhibition overlapped the time period in which the Dallas Museum of Art scheduled the Nasher exhibit.³⁵ Initially, Raymond Nasher explained to Brown that the sculptures were already committed to the Dallas museum and felt obliged to decline the offer from the National Gallery.³⁶ In addition, it was Raymond Nasher's understanding that the National Gallery had a policy requiring traveling exhibits to open there before showing in museums in other cities.³⁷ But the schedule did not become an issue,³⁸ and Raymond and Patsy Nasher agreed to lend their sculptures. Finally, as the National Gallery was able to find a sponsor to underwrite

its part of the costs far enough in advance of the exhibition, the Dallas Museum of Art agreed to co-sponsor the show.³⁹

J. Carter Brown's initial concept for the innovative sculpture exhibition was a departure from earlier methods of installing shows.⁴⁰ The National Gallery of Art's East Wing, designed by architect I. M. Pei and inaugurated in 1978,⁴¹ had been the setting for two previous sculpture exhibitions: Rodin Rediscovered in 1981/82, and David Smith: Seven Themes in 1982/83. Both exhibitions had been disappointing aesthetically.⁴² According to Brown, the Smith exhibition particularly had been a "qualified success," because there was "too much architecture," and the wing was "hard on the pieces" of sculpture.⁴³ Brown wished to exhibit sculptures in the open atrium of the East Wing in such a manner that the architecture and art would not compete.⁴⁴

To create a setting for a more effective show, Brown, in the spring of 1986, sent a team of experts from the National Gallery of Art--namely Dr. Nan Rosenthal, who later became curator of twentieth-century art, and Mark Leithauser, assistant chief of the Department of Installation and Design--to survey the collection and identify works for the exhibition.⁴⁵ Fulfilling the criterion of works reflecting a capsule history of modern sculpture, Rosenthal analyzed and made selections from the

Nasher Collection.⁴⁶ Although the National Gallery had shown private collections before the tenure of J. Carter Brown, none had embodied a summary history of late nineteenth/early twentieth-century sculptures as did the Nasher collection.⁴⁷

Having seen the sculptures in Dallas, Rosenthal perceived no single stylistic thread running through the collection, but she suggested dividing the works chosen into the general categories of figurative/Surrealist and Constructivist. The exhibition reflected further divisions into general categories. In the lower three levels of the seven-level East Wing, Rosenthal and Leithauser arranged for the postmodern works to be installed on the concourse, the Cubist and Constructivist works on the main level, and the figurative works on the mezzanine (see fig. 14).⁴⁸ Some works were also displayed in an exterior space, previously closed off, on the East Building's north side along Pennsylvania Avenue.⁴⁹

Moreover, Rosenthal and Leithauser chose to display the sculptures, according to Brown's initial plan, in such a manner that the art and architecture would be compatible. Creating a flow from the outdoor plaza--visible from the atrium--to the East Wing's interior, they added landscaping around the sculptures (see figs. 15 and 16), which, in effect, replicated the garden setting of the sculptures at the Nashers' Dallas home⁵⁰ as it emphasized the sculptures

and downplayed the powerful geometric patterning of the architectural environment.⁵¹

Brown, Rosenthal, and Leithauser achieved what they had set out to do. According to Rosenthal, the installation was a "great success."⁵² Reviews of the exhibition in the Washington Post made scant mention of the landscaping and none of the visual flow, but they underscored the effective manner in which the architecture and sculpture complemented each other with comments such as, "the sculpture brings Pei's architecture into crisp new focus,"⁵³ and "the sweeping architecture of the building is made for these pieces and their modern commentary."⁵⁴ One reporter writing for the San Francisco Chronicle had similar praise: "Tony Smith's grand Minimalist exercise The Snake is Out keeps wonderful company with I. M. Pei's acute-angled architecture."⁵⁵

One particularly favorable outcome of the exhibition for the National Gallery was the promised gift of one sculpture in the collection to the museum. The Nashers, like many private collectors who have made major loans to the National Gallery of Art, agreed to donate a work. They chose Alberto Giacometti's Surrealist sculpture No More Play (1931-32),⁵⁶ a work they had recently acquired in 1986.

The opening of the National Gallery exhibition included a breakfast/press conference and dinner, customary for

any exhibit opening.⁵⁷ Raymond Nasher spoke at the opening dinner, attended by friends of the Nashers and luminaries such as journalist Jim Lehrer, Senator Lloyd Bentsen, and architect I. M. Pei.⁵⁸ Perhaps the most moving point of his speech, according to Brown, was his touching reference to Patsy Nasher, whom he credited with being the driving force behind the collection. At the press conference, Raymond also commented in a speech that he had not thought of the collection as having national importance until he had met with J. Carter Brown for the first time in Dallas.⁵⁹ The exhibition at the National Gallery clearly expanded the Nashers' view of their art collection, broadened its audience, and even led the way for international exposure in the years that followed.

B. Acquisitions: 1984 to 1987

The time period between 1984 and 1987 represents the most ambitious period of sculpture acquisitions by Patsy and Raymond Nasher. Within four years they acquired fifty-one pieces, averaging over twelve important sculptures a year. Twenty-four works were acquired in 1985 alone. While purchases were, no doubt, affected by a number of factors--availability of pieces on the market, for example--the number and range of acquisitions during these years reflect the confidence with which the Nashers ap-

proached making purchases. It was a confidence earned from over fifteen years of experience as collectors.

During the 1984 to 1987 period, the acquired sculptures ranged in date from 1897 to 1985 and spanned a ninety-eight year period. Included were styles as varied as classical (Matisse), Surrealist (Giacometti), Constructivist (Puni), and postmodern (Kirill). Of those, nineteen, or 37%, of the works were by American artists working in the second half of the twentieth century, and seventeen were by French artists, working mostly in the first half of the twentieth century.

Among the important sculptures added during this period were Alexander Archipenko's Cubist-inspired Woman Combing her Hair (1914-15), Joseph Beuys' Animal Woman (1949), Jean Dubuffet's The Gossiper II (1969) (see fig. 13), Max Ernst's Surrealist works The King Playing With the Queen (1944) (see fig. 6), and Capricorn (1948), Naum Gabo's Constructivist Linear Construction in Space #1 (1942-43), Auguste Rodin's figurative Head of Balzac (1897), Constantin Brancusi's The Kiss (1907-08) and Portrait of Nancy Cunard (1925-27), Alberto Giacometti's Surrealist No More Play (1931-32), and George Segal's figurative Rush Hour (1963).

Sizes of sculptures varied, just as they had in earlier years. Of the fifty-one works added to the collection, twenty-four, or 47%, were small works that could be placed on shelves or tables. Ten, or roughly 20%, were free-

standing, larger works for interior display, and 17, or 33%, had monumental proportions. In terms of numbers alone, acquisitions from 1984 to 1987 were far more than in earlier years; consequently, sculptures of any size were purchased in greater numbers than before. In terms of percentages, though, the relative sizes of acquisitions show a trend toward smaller works.

Styles of sculptures show that slightly more abstract than figurative works were acquired from 1984 to 1987. Thirty-one, or 61%, are abstract, including Constantin Brancusi's Portrait of Nancy Cunard (1925-27) and Barnett Newman's Here III (1965-66). Twenty, or 39%, are figurative. These include Mimmo Paladino's A Surrounded Figure (1983) and Roy Lichtenstein's Head With Blue Shadow (1965).

Media of the sculptures added to the collection are varied. In addition to bronze, works are made of marble, ceramic, plexiglass, wood, plaster, iron, terra cotta, steel, and aluminum. Acquisitions again were eclectic in terms of styles, sizes, and media.

The previous period of years from 1975 to 1983 marked the beginning of the Nashers' program of creating an art-historical overview of the twentieth century, and the period from 1984 to 1987 was a continuation of that trend. In fact, purchases included sculptures from every decade of the twentieth century, with concentrations of works

from the years around the two world wars, from the 1960s, and contemporary works from the 1980s. Moreover, the Nashers evidently concentrated on works by four artists: five sculptures by Raymond Duchamp-Villon, and four each by Henri Matisse, David Smith, and Alberto Giacometti were purchased. While sculptures by these artists served to form an art-historical survey, they appear to have been particular favorites of the Nashers as well.⁶⁰



Fig. 6. Raymond and Patsy Nasher at their Dallas home, 1987. (Beside Patsy is Max Ernst's bronze The King Playing with the Queen, 1944). (Photograph courtesy of Phil Huber.)

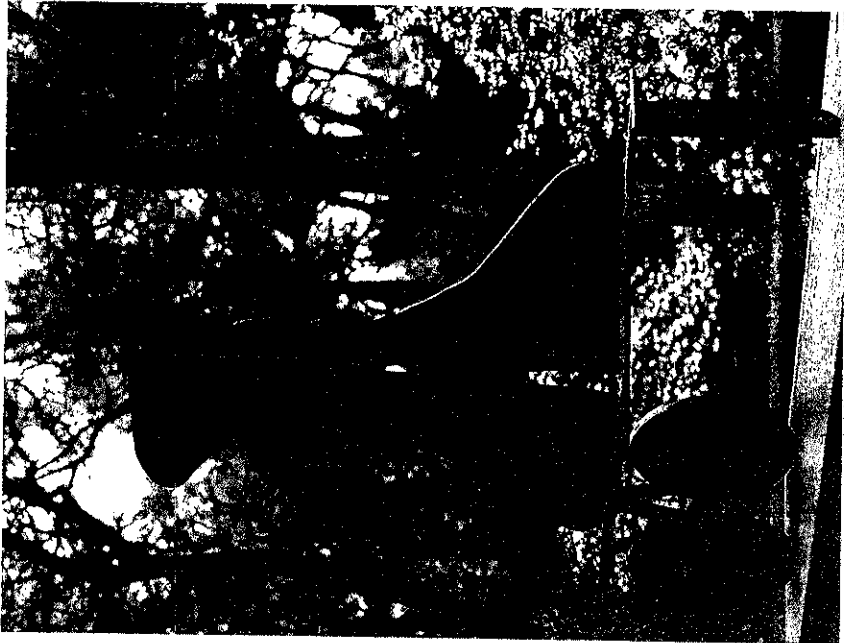


Fig. 7. David Smith, Voltri VI, 1962, steel. (Photograph courtesy of Phil Huber.)

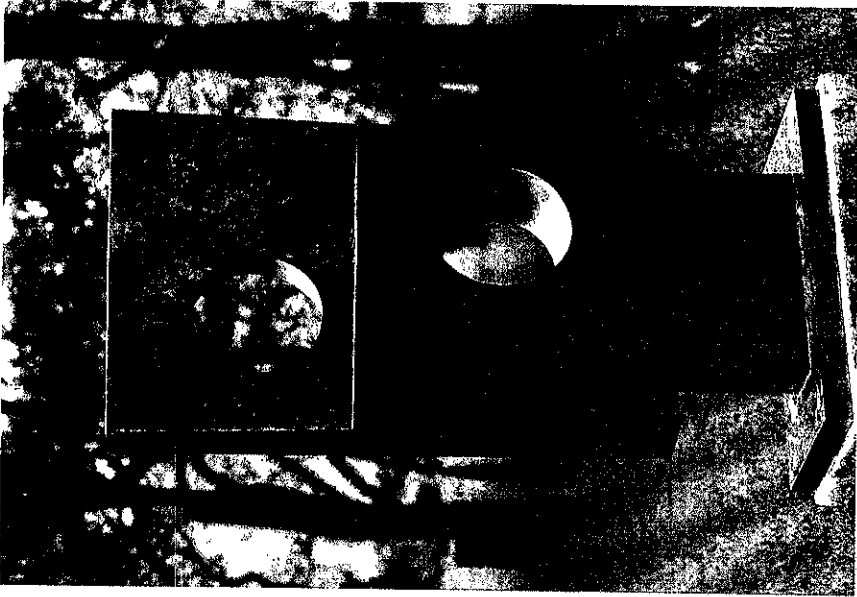


Fig. 8. Barbara Hepworth, Squares With Two Circles, 1963, bronze. (Photograph courtesy of Phil Huber.)

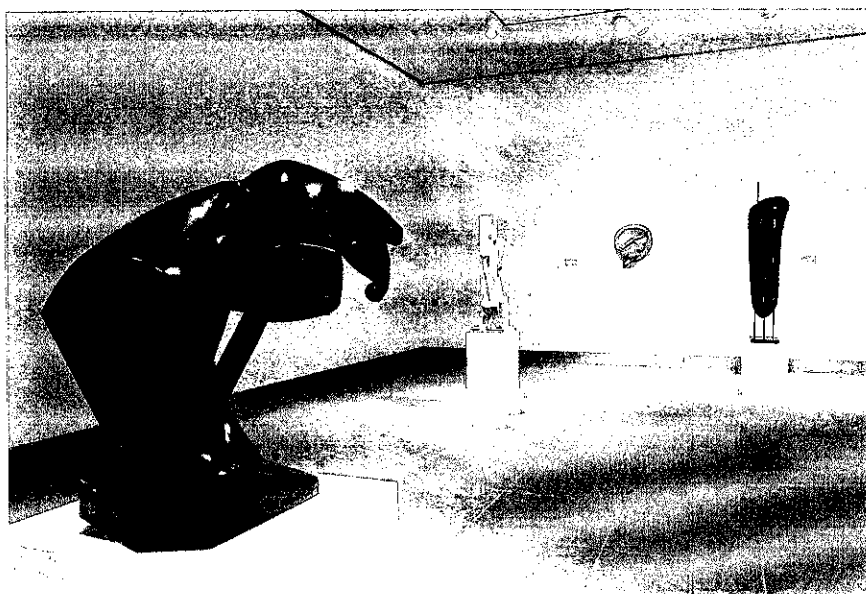


Fig. 9. (left to right) Raymond Duchamp-Villon, Large Horse, 1914; Jacques Lipchitz, Seated Woman, 1916; Raymond Duchamp-Villon, Le Chat, 1913; Isamu Noguchi, Gregory, 1945. (Photograph by Lee Clockman, the Dallas Museum of Art.)

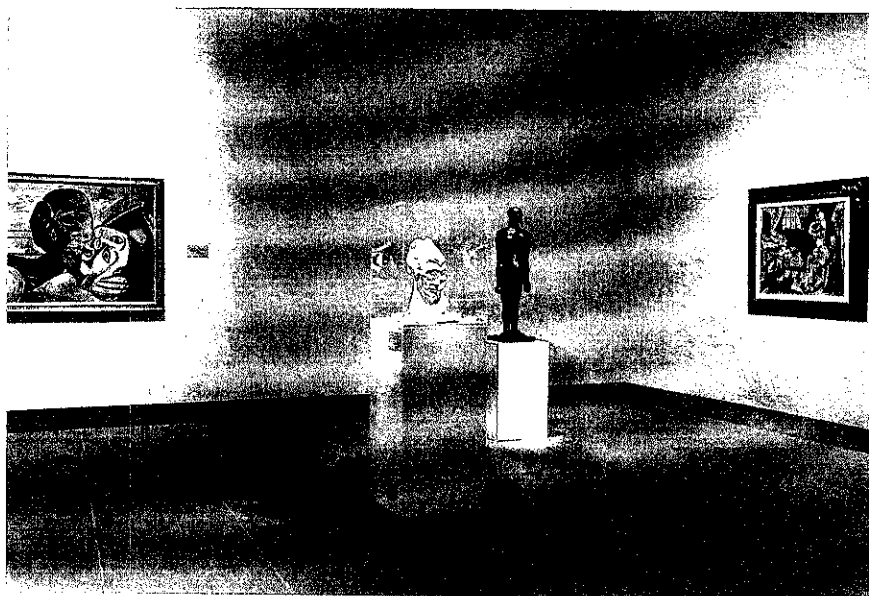


Fig. 10. Two paintings and sculptures by Pablo Picasso: (left to right) The Kiss, 1969; Head of a Woman, 1909; Pregnant Woman, 1950; The Studio, 1961-62. (Photograph by Lee Clockman, the Dallas Museum of Art.)

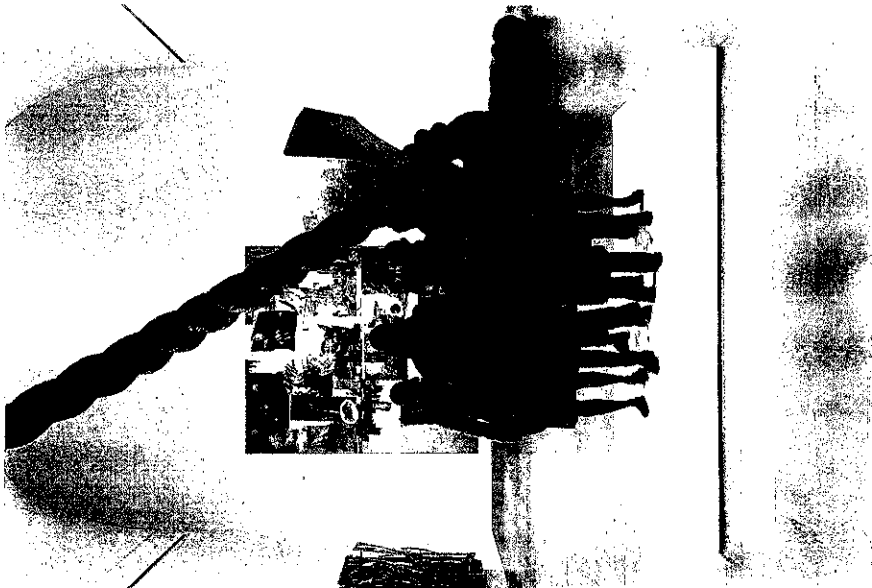


Fig. 11. George Segal, Rush Hour, 1983. (Photograph by Lee Clockman, the Dallas Museum of Art.)

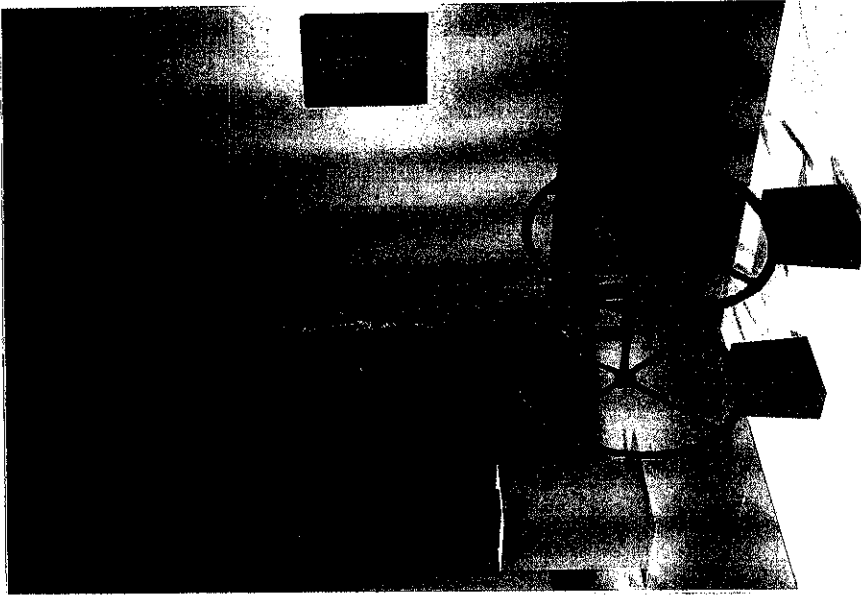


Fig. 12. Three works by Alberto Giacometti: Venice Woman III, 1956; The Chariot, 1950; Three Figures, 1949. (Photograph by Lee Clockman, the Dallas Museum of Art.)

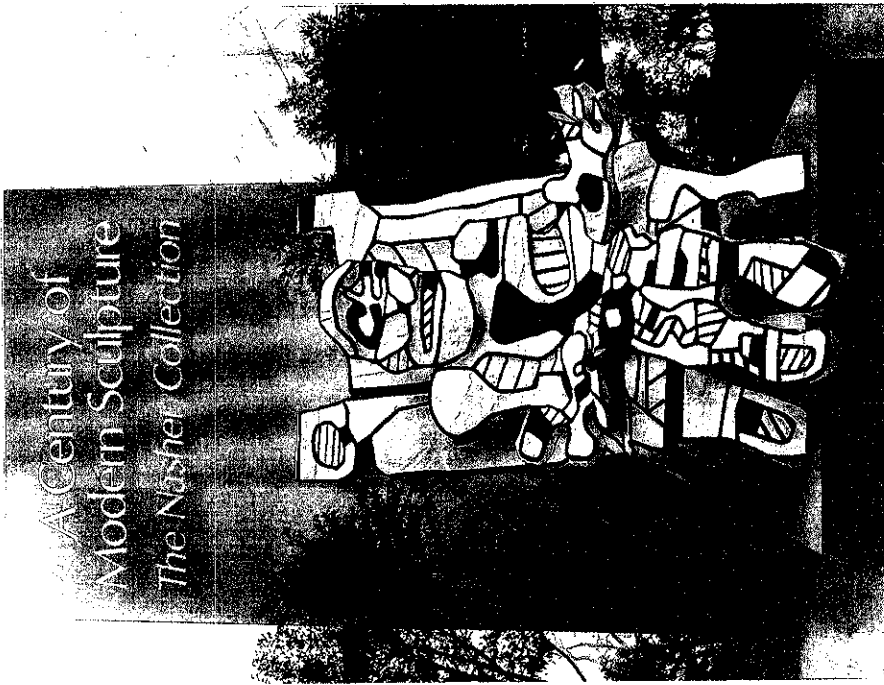


Fig. 13. Jean Dubuffet, The Gossiper II, 1969-70, painted polyester resin. (Photograph courtesy of Kathleen Buckalew, the National Gallery of Art.)

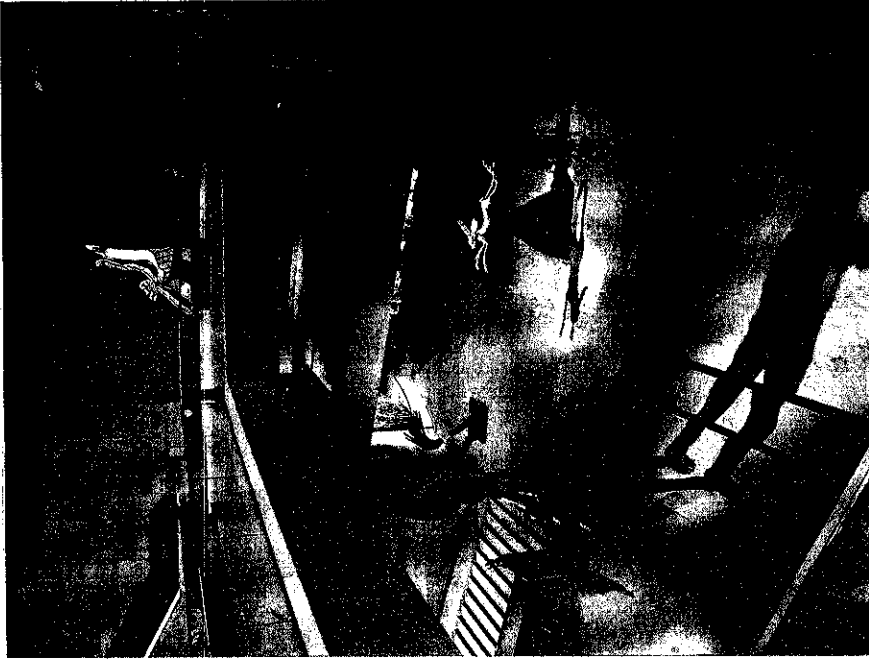


Fig. 14. Installation photograph of A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection at the National Gallery of Art. (Photograph courtesy of Kathleen Buckalew, the National Gallery of Art.)



Fig. 15. (foreground) Aristide Maillol, La Nuit, c. 1902-07, bronze. (Photograph courtesy of Kathleen Buckalew, the National Gallery of Art.)



Fig. 16. (foreground) Henry Moore, Two Piece Reclining Figure No. 9, 1968, bronze. (Photograph courtesy of Kathleen Buckalew, the National Gallery of Art.)

NOTES

¹Joan Chatfield-Taylor, "The Collectors: A Passion for Sculpture," Architectural Digest 44 (October 1987): 113.

²Annual Reports on file at the Dallas Museum of Art library begin with the 1971/72 issue. (Notes and textual citations on the Nashers' board memberships from 1971 to 1978 are in footnote 31 of Chapter 2.) Patsy remained on the board until 1981, Dallas Museum of Fine Arts, Annual Report of the Dallas Museum of Fine Arts, 1978/79 (Dallas: Dallas Museum of Fine Arts, 1979), 59; Dallas Museum of Fine Arts, Annual Report of the Dallas Museum of Fine Arts, 1979/80 (Dallas: Dallas Museum of Fine Arts, 1980), 69; Dallas Museum of Fine Arts, Annual Report of the Dallas Museum of Fine Arts, 1980/81 (Dallas: Dallas Museum of Fine Arts, 1981), 82; Patsy again was appointed to the board of trustees in 1983 and remained until 1987, the year of the last publication of annual reports, Dallas Museum of Art, Annual Report of the Dallas Museum of Art, 1983/84 (Dallas: Dallas Museum of Art, Art 1984), 68; Dallas Museum of Art, Annual Report of the Dallas Museum of Art, 1984/85 (Dallas: Dallas Museum of Art, 1985), 90; Dallas Museum of Art, Annual Report of the Dallas Museum of Art, 1985/86 (Dallas: Dallas Museum of Art, 1986), 90; Dallas Museum of Art, Annual Report of the Dallas Museum of Art, 1986/87 (Dallas: Dallas Museum of Art, 1987), 84; Raymond Nasher was on the Board of Directors and the Acquisitions Committee of the Dallas Museum of Art in 1990. Raymond D. Nasher, Vita, TD.

³Steven A. Nash, Telephone interview by author, 23 January 1990.

⁴Ibid.

⁵Ibid.

⁶Ibid.

⁷Of the sculptures included in the exhibition catalogue for the Dallas Museum of Art, the Nashers acquired thirteen in 1984. No more than five had been purchased in any previous year. Steven A. Nash, A Century of Modern Sculpture: the Patsy and Raymond Nasher Collection. (New York: Rizzoli, 1987), 133-200.

⁸Nash interview.

⁹Ibid.

¹⁰Ibid.

¹¹Ibid.

¹²Ibid.

¹³Ibid.

¹⁴Ibid.

¹⁵Ibid.

¹⁶Ibid.

¹⁷Ibid.

¹⁸Colleen O' Connor, "Ray Nasher," Dallas Morning News, 12 April 1987, p. 1(E).

¹⁹Janet Kutner of the Dallas Morning News and Bruce Nixon of the Dallas Times Herald wrote articles on the exhibition. Kutner had written an article in 1978 in which she mentions the Southern Methodist University show in the opening paragraph, but the remainder of the article is similarly biographical. Janet Kutner, "The Nashers Unveil Sculpture Collection," Dallas Morning News, 24 September 1978, p. 1(C).

²⁰Janet Kutner, "A Magnificent Obsession: Patsy and Raymond Nasher Have a World-Class Sculpture Collection; Now the Public Can See its Scope," Dallas Morning News, 5 April 1987, pp. 1(C) and 6(C); Bruce Nixon, "Exhibit's Diversity Impresses, Challenges," Dallas Times Herald, 5 April 1987, pp. 1(F) and 6(F).

²¹Janet Kutner, "Nasher Collection: Twentieth-Century Sculpture at its Best," Dallas Morning News, 3 April 1987, p. 27(Guide); Nixon, "Exhibit's Diversity."

²²O'Connor, "Ray Nasher," 2(E).

²³Nash interview.

²⁴Jo Ann Lewis, "Museums, Splendid Gifts, and a Year of Contrasts," Washington Post, 27 December 1987, p. 5(H).

²⁵J. Carter Brown, director of the National Gallery of Art, Telephone interview by author, 28 January 1990.

²⁶Nan Rosenthal, curator of twentieth-century art, the National Gallery of Art, Telephone interview by author, 1 February 1990.

²⁷Margaret Robinette, "Raymond and Patsy Nasher: Collecting With a Personal Focus," Sculpture 6 (March/April 1987): p. 12.

²⁸Brown interview.

²⁹Raymond D. Nasher, Interview by author, Tape recording, 10 April 1990, Dallas; the Association of Art Museum Directors held its conference from June 6-8, 1984. Mimi Gaudieri, executive director of the Association of Art Museum Directors, Telephone interview by author, 31 July, 1990.

³⁰Brown interview.

³¹Ibid.

³²Ibid; Rosenthal mentioned in her interview that the National Gallery had little in its twentieth-century collections; Brown was interested in seeing modern sculpture in the setting of the East Wing. Rosenthal interview.

³³Nasher interview.

³⁴Richard S. Dunham, "Dallas Stands Tall with Nasher Show at National Gallery," Dallas Times Herald, 30 June 1987, p. 3(E).

³⁵Nasher interview.

³⁶Ibid.

³⁷Nasher interview; Steven Nash, formerly of the Dallas Museum of Art, evidently had the same understanding. He stated in an interview that the National Gallery had "waived the usual requirement" of opening an exhibition first. Nash interview; J. Carter Brown stated in writing the National Gallery's policy, which "requires it to be the first venue of a United States tour if the exhibition has a major international component or significance by virtue of loans from abroad." He adds that "exhibitions of American-owned works are frequently shared with institutions in the U.S. that precede the Gallery in their schedule." Brown interview.

³⁸Nasher interview.

³⁹Nash interview.

⁴⁰Brown interview.

⁴¹Benjamin Forgey, "Dramatic Dimensions in Space: NGA's Inspired Fusion of Art and Architecture," Washington Post, 28 June 1987, p. 1(F).

⁴²Rosenthal interview; the exhibits to which Rosenthal referred were Rodin Rediscovered (June 28, 1981 through May 2, 1982) and David Smith: Seven Themes (November 7, 1982 through April 24, 1983), Jane O'Meara, Registrar's office, National Gallery of Art, Telephone interview by author, 31 July 1990.

⁴³Brown interview.

⁴⁴Ibid.

⁴⁵Ibid.

⁴⁶Rosenthal interview.

⁴⁷Brown interview.

⁴⁸Rosenthal interview.

⁴⁹Pei had designed the walled, uncovered area as a place of contemplation, intended to be seen but not occupied. The concept was similar to that of a Japanese dry garden, but Pei chose to include a reflective pool, which, unfortunately, leaked onto exhibition spaces below and subsequently underwent design changes. Forgey does not indicate which sculptures were included in the space. Forgey, "Dramatic Dimensions," p. 12(F).

⁵⁰Richard Dunham, "National Gallery Rolls Out Red Carpet for Works From Dallas," Dallas Times Herald, 24 June 1987, p. 4(A).

⁵¹Rosenthal interview.

⁵²Nan Rosenthal, to Jackie Lamb, 4 May 1990, ANS.

⁵³Forgey, "Dramatic Dimensions," p. 12(F).

⁵⁴"The Treasures of the Nashers," Washington Post, 10 July 1987, P. 47(N).

⁵⁵Kenneth Baker, "A Curator's Fantasy Made Manifest," San Francisco Chronicle, 9 August 1987, p. 12(REV).

⁵⁶Ibid.

⁵⁷Rosenthal interview.

⁵⁸Ibid.

⁵⁹Brown interview.

⁶⁰Works by Raymond Duchamp-Villon seem to be particular favorites of Raymond Nasher. Colleen O'Connor states, "Duchamp-Villons are to Nasher what chocolates are to a chocoholic" in "Ray Nasher," Dallas Morning News, 12 April 1987, p. 3(E).

V. SUMMARY

Patsy and Raymond Nasher built a significant modern sculpture collection from their first purchase in 1967 until the opening of the Dallas Museum of Art exhibition in 1987. In those two decades, the collection, founded initially and based continuously on a genuine love of art, grew to reflect the wide range of interests Raymond and Patsy Nasher shared. It also represents the evolutionary process of a living entity, an analogy Raymond has drawn. Yet, even the farsighted businessman could not have foreseen the size and scope of the collection from its beginning.¹

Characterized by diversity, the collection is eclectic in terms of not only styles but artists, sizes, and media. It consists of mostly American and European works. Of the ninety-one works listed in the exhibition catalogue A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection, thirty-six, or 40%, are by American artists; 60% are by European sculptors.

Pieces reflect generally a preference for French works from the first half of the century and American, Swiss, and British works from the second half of this century. Twenty-nine sculptures were made between 1890 and 1950, and 66% of those were created by the five French artists Constantin Brancusi, Henri Matisse, Henri Laurens,

Aristide Maillol, and Raymond Duchamp-Villon. The majority of the works, 68%, date from the second half of the twentieth century. Of those, thirty-two, or 52%, are by American artists, including David Smith, Claes Oldenburg, and Roy Lichtenstein. Ten, or 16%, are by the Swiss artists Jean Arp and Alberto Giacometti, and ten are by British sculptors Barbara Hepworth, Anthony Caro, Anish Kapoor, Richard Long, and Henry Moore. The collection as a whole, however, remains an encyclopedic overview of twentieth-century styles.

The wide range of sculpture sizes--from the intimate to the monumental scale--seen in the three periods of this study, indicates that the Nashers clearly selected sculptures that appealed to them without restricting themselves to small works for their home or large-scaled sculptures for placement in their gardens or at Northpark Center. The work of art evidently was the primary consideration. With no dearth of exhibition space in a rotating system, exactly where any work was to be exhibited was a secondary matter. Of the ninety-one pieces, thirty-six, or 40%, are freestanding pieces under three feet tall or works that may be hung on a wall; twenty-four, or 26%, are roughly three-to-six feet tall and generally rest on the floor of an interior, and thirty-one, or 34%, are monumental, requiring large interior spaces or exterior placement for display.² In terms of percentages of acquisitions

in the three sizes, purchases of smaller works increased in the later years. This trend seems to reflect not only personal taste but the Nashers' attention to the art-historical significance of works--pieces which happened to be small--by specific artists such as Henri Matisse, Constantin Brancusi, and Pablo Picasso. Fortunately, these sculptures lent themselves well to display in confined areas such as museum galleries.

Media of the sculptures are as diverse as their sizes and sources. Particularly in the second two periods of acquisition, types of media increased along with the numbers of works purchased. Overall, forty-two, or 46%, of the sculptures are in the traditional medium of bronze. Other media include cloth, silver, wood, steel, ceramic, stone, resin, and marble.

Though eclectic, the collection of modern sculptures Patsy and Raymond Nasher amassed over the twenty-year period from 1967 to 1987 reflects a dynamic interplay of the spontaneity and intuition Patsy brought to the collecting process tempered by Raymond's measured, historical approach. The common ground of their philosophy was their commitment to acquiring works that genuinely appealed to them.

Important events affecting the growth of the collection were the two university and two major museum exhibitions. Recognition of the collection by scholars in

1975 at the University of North Texas and in 1978 at Southern Methodist University first allowed the Nashers to view the art in their collection objectively. They were then able to recognize what they had and focus on collecting works of modern sculpture. Later, as a result of the major museum exhibitions at the Dallas Museum of Art and the National Gallery of Art, the collection of modern sculpture received national and international recognition for its quality.

In the years that followed, the sculptures were shown overseas, ending with the Tel Aviv exhibition in March of 1989. More plans are in the preparation stages for the near future. For example, negotiations are underway for exhibitions in Russian venues beginning in June of 1991³ at the request of Raisa Gorbachev,⁴ who saw the 1987 National Gallery of Art exhibit of the Nasher Collection.⁵ The proposed Russian exhibitions are also a result of Raymond Nasher's current efforts to promote cultural exchange. In addition to his involvement in educational and governmental activities on the national and civic level, Raymond was a member on the board of trustees for the 1989-90 term for Intercultura, a non-profit, Fort Worth-based cultural organization which plans exchange exhibitions and programs between the United States and other nations.⁶ In September of 1990, he was also appointed to the President's Committee on the Arts and Humanities.⁷

Other international and national exhibitions are planned as well for the collection, although most involve specific parts of the collection and are not as broad in scope as the previously mentioned exhibitions.⁸

While plans for the Nasher Collection of sculptures for the near future are known, plans for the more distant future have not been made public. In 1980, the Nashers were reportedly considering alternatives, such as creating a private museum in the old Northpark National Bank facility with their daughters as trustees, or dividing the collection between their daughters and a museum.⁹ But by 1987, the audience viewing the sculpture collection--indeed the collection itself--had grown exponentially, and new considerations, no doubt, entered into the decision-making. Questions arose regarding the collection's future. Generally, journalists quoted Raymond Nasher as saying that he and Patsy were enjoying the collection too much at the time to consider its eventual disposition.¹⁰ Speculation abounded. One journalist in San Francisco described the exhibition catalogue for the Dallas Museum of Art and National Gallery of Art exhibitions as an attempt to woo the collectors.¹¹ Another writer in Dallas included a comment in a newspaper article about "a delicious art world rumor" of the two museums' administrations being "locked in fierce battle" over possible gifts of sculpture from the collection.¹² It is little wonder that the Nashers wisely responded to questions

by stating that the collection was "just getting started."¹³ In so doing, the Nashers effectively kept the focus of their art collection on the art itself. Even today, Raymond Nasher makes the same comment when asked about the collection.¹⁴ His answer is indicative of an art lover who savors the process of collecting--la chasse--just as he delights in each work of art acquired. The Nasher Collection of Twentieth-Century Sculpture continues to grow as a living entity. In 1989 and 1990, for example, Raymond Nasher acquired Muscle Beach by Red Grooms and The Field of the Cloth of Gold by Jim Dine.¹⁵

But with the passing of time, events affecting the collection will naturally occur. In addition to the major Russian exhibitions planned for 1991, any exposure of the sculptures will enhance the widespread renown of the Nasher Collection and have an impact on its importance historically. Scholarly documentation of private collections, such as the Nasher Collection of sculpture, must be an ongoing process because of the weaknesses inherent in recording events in retrospect.

Research for this study has made clear the importance of synchronous research regarding contemporary collections. Primary data obtained from interviews with individuals involved in events as long as fifteen years ago were no doubt preferable to a complete lack of primary data. But recall of events in some cases was understandably hindered

by time. Some information is no longer available and never will be. While these situations are not new to historians, and while they make for stimulating if not challenging research, they serve to underscore the need to document primary sources of information when a collection receives any level of local recognition.

Fortunately, secondary data was available in the form of correspondence, records, and even exhibition brochures. Yet even these proved more difficult to obtain than one might suppose. Photographs of some exhibitions had been destroyed, and many documents placed in storage were rendered irretrievable as a result of being filed in boxes and stored in basements of buildings.

Short articles in the popular press comprised some of the secondary data for this study. Though they were valuable written sources of information, they appeared to pass along much of the same information in slightly different form. Given the restricted space and structure imposed on newspaper articles, reiteration of data may be expected, but their use in research can prove tautological.

Recollections hindered by the passage of time and difficulty in locating long-forgotten documents can be expected in the course of historical research. But some information--primary as well as secondary--is now lost. In order to avoid unnecessary gaps of information and

inaccuracies, ongoing documentation of contemporary collections should continue.

NOTES

¹The total number of pieces in the Nasher Collection of Twentieth-Century Sculpture and the collection of art overall is something of a mystery; different sources provide different numbers. For example, in a written response to a request for information, one of Mr. Nasher's employees, Debra Miller, quoted a conservative figure of around 300 pieces in the collection of modern sculpture. Debra J. Miller, secretary to Raymond Nasher, to Jackie Lamb, 23 January 1990, TLS; six months later she stated that there was no listing or count of the pieces in the collection. Debra J. Miller, secretary to Raymond Nasher, Telephone interview by author, 31 July 1990; in a 1987 article, Mr. Nasher states that the pieces in the collection have never been counted, although they probably number between 500 and 700. The article seems unclear about whether Mr. Nasher is referring to the total collection or the collection of modern sculpture, but his reference to "the whole thing" suggests the overall collection. Judith H. Dobrzynski, "The Picture is Still Pretty in the Art World--So Far," Business Week, 28 December 1987, p. 185; another author writing in 1987 gives the total number of pieces overall as 1000, which would indicate that the twentieth-century works probably number over 300, as noted by Miller above. Katherine Gregor, "The Nashers: Just Getting Started," Art News 86 (November 1987): p. 59; the value of the modern sculpture collection has been estimated at over 100 million dollars. Christie Brown, "Thinking Big," Forbes 26 June 1989, 271.

²Examples of the three general sizes of sculptures are as follows: of the smallest, Matisse's Head With Necklace measures, in inches, 5 7/8 x 5 1/8/ x 3 3/4, Steven A. Nash, A Century of Modern Sculpture: the Patsy and Raymond Nasher Collection. (New York: Rizzoli, 1987), 169; of the next larger range, Isamu Noguchi's Gregory measures 69 1/4 x 16 1/8/x 16 3/8, *Ibid.*, 179; and Frank Stella's Diepholz II, which hangs on a wall, measures 106 1/2 x 120 x 24, *Ibid.*, 198; of the largest group, Jonathan Borofsky's Hammering Man measures 240 x 108 x 18 1/2, Nash, 136.

³Claire Frankel, "Collecting Patterns," Art and Auction 12 (June 1990): 79.

⁴Jo Ann Lewis, "U.S.-Soviet Art Exchange Set: Nine Exhibits on Nations' Cultures to Be Organized," Washington Post, 11 November 1989, p. 3(C).

⁵Nancy Smith, "Dallas Couple Show Raisa Art Collection," Dallas Times Herald, 10 December 1987, p. 12(A); Christie Brown points out that the Russian exhibitions are of particular interest to Raymond Nasher because both his and Patsy's parents were Russian emigres. Brown, 271.

⁶Lewis, 3(C).

⁷An announcement of the appointment in the local newspaper cites "White House sources" who confirmed the information. "Raymond Nasher to Join President's Arts Panel," Dallas Morning News, 15 September 1990, 34(A).

⁸Raymond D. Nasher, interview by author, Tape recording, Dallas, Texas, 10 April 1990.

⁹Northpark King Expands Grand Domain," Dallas Morning News, 17 August 1980, p. 1(H); Vicki Goldberg, "A Texas Garden of Treasures," Saturday Review 7 (September 1980): 89.

¹⁰Joan Chatfield-Taylor, "The Collectors: A Passion for Sculpture," Architectural Digest 44 (October 1987): 115; Bruce Nixon, "Portrait of the Collectors: Choice of Sculpture Molds Image of the Nashers," Dallas Times Herald, 5 April 1987, p. 7(F); Colleen O'Connor, "Ray Nasher," Dallas Morning News, 12 April 1987, p. 3(E).

¹¹Kenneth Baker, "A Curator's Fantasy Made Manifest," San Francisco Chronicle, 9 August 1987, p. 12(REV).

¹²Dr. Nan Rosenthal, curator of twentieth-century art at the National Gallery of Art comments that "any institution with any sense would be overjoyed to have samples of the Nasher collection eventually come to its collection," and Dr. Steven Nash, former chief curator of the Dallas Museum of Art denies rumors of a "war for the collection," although he concedes that "one obviously has some hope for a longer-term benefit to the museum and to the city of Dallas." O'Connor, 3(E); Nash stated in 1990, three years after the above-mentioned article, that no discussion of the collection's future took place while he was at the Dallas Museum of Art, although the Nashers and administrators made

comments in general terms, such as, "Wouldn't it be great if... [the collection were to remain in Dallas]." Steven A. Nash, Telephone interview by author, 23 January 1990.

¹³Frankel, 181.

¹⁴Claire Frankel quotes Raymond Nasher making the same remark about the Nasher collection of textiles, to which the family still adds. Ibid., 181.

¹⁵William McNully, secretary to Raymond D. Nasher, to Jackie Lamb, 23 July 1990, TLS.

APPENDIX A

A CHRONOLOGY OF THE PATSY AND RAYMOND NASHER
COLLECTION OF TWENTIETH-CENTURY SCULPTURE

A CHRONOLOGY OF THE
PATSY AND RAYMOND NASHER COLLECTION
OF TWENTIETH-CENTURY SCULPTURE

- 1921 Raymond Nasher is born on October 26th in Boston, Massachusetts. His parents, Russian immigrants, are employed in the garment-manufacturing business.
- 1928 Patsy Rabinowitz born on September 15th in Dallas, Texas.
- 1930 After his father loses everything during the Depression, Raymond Nasher and his parents move to New York City to rebuild the business. In the five years they live in New York, Raymond and his parents visit museums about once each month, and Raymond takes piano lessons at the Julliard School of Music.
- 1935 The Nasher family returns to Boston.
- 1939 Raymond Nasher graduates from the Boston Latin School.
- 1943 Raymond Nasher graduates from Duke University Phi Beta Kappa with a Bachelor of Arts in Economics and a minor in History. He begins three years of land and sea duty in the United States Navy and ends his tour of duty as a Lieutenant Senior Grade.
- 1944 Patsy Rabinowitz graduates from Highland Park High School in Dallas. She ranks first in her class.
- 1948 Raymond Nasher and Patsy Rabinowitz of Dallas attend an election-night television party.
- 1949 Patsy Rabinowitz graduates from Smith College in Massachusetts with a Bachelor of Arts in American Studies.
- Raymond Nasher and Patsy Rabinowitz marry.
- 1950 Raymond receives his Master of Arts degree in Economics from Boston University.
- Raymond and Patsy Nasher move from Boston to Dallas.

- 1960 The Nashers purchase and move into a home built by Howard Meyer, a Dallas architect strongly influenced by Frank Lloyd Wright.
- 1961 Patsy Nasher begins collecting Pre-Columbian artifacts.
- 1962 Raymond Nasher begins a term, ending in 1965, as a member of the U.S. Commission to UNESCO, the United Nations Educational, Scientific, and Cultural Organization.
- 1964 Raymond Nasher serves a one-year term as chairman of President Johnson's Urban Development Committee.
- 1965 Northpark Center, a shopping mall in North Dallas planned by Raymond Nasher, opens in August. Designed by a team of architects from the firms Eero Saarinen and Associates and Harrell and Hamilton, Northpark is awarded "Design of the Decade-1960s" by the local chapter of the American Institute of Architects.
- 1967 The Nashers visit Henry Moore's studio in Much Hadham, England.

ACQUISITION

Jean Arp's Torso With Buds (1961)

- 1967/ Raymond Nasher serves as United States representative
68 and delegate to the General Assembly of the United Nations.

While living in New York, the Nashers begin to visit museums and galleries, where they learn about twentieth-century art.

- 1968 ACQUISITIONS

Barbara Hepworth's Squares with Two Circles (1963)

Henry Moore's Three Piece No. 3: Vertebrae (1968)

Two Piece Reclining Figure No. 9 (1968)

- 1969 ACQUISITION

Isamu Noguchi's Gregory (1945)

1971 ACQUISITION

Untitled [For Gian Carlo] (1962)

- 1972 The Nashers accompany Henry Moore to Florence, where the sculptor's retrospective exhibition is installed at the Forte di Belvedere.

ACQUISITIONS

Alexander Calder's Three Bollards (1970)

Joan Miro's Moonbird (1944-46)

- 1973 Raymond Nasher receives an honorary degree of Doctor of Humane Letters from Southern Methodist University.

ACQUISITION

John Storrs' Study in Architectural Forms (1927)

- 1975 An exhibit, Selections from the Nasher Collection, runs from March 3rd to March 21st at the North Texas State University Art Department Gallery in Denton, Texas. Pieces on exhibit include Pre-Columbian, African, New Guinean, and American Indian artifacts, and Guatemalan and Egyptian textiles. Twentieth-century works include three prints by Helen Frankenthaler, a Calder aquatint, a tapestry by Richard Lindner, and paintings by Alan Davie and Larry Rivers. Two sculptures-- Isamu Noguchi's Gregory (1945) and David Smith's Untitled [For Gian Carlo] (1962)--are also among pieces exhibited.

Raymond Nasher is a Visiting Fellow at the Harvard Graduate School of Education from 1975-1978.

- 1976 Patsy Nasher becomes ill. She is later diagnosed with cancer.

Raymond Nasher receives the Business in the Arts award, co-sponsored by the Dallas Chamber of Commerce and the Dallas Business Committee for the Arts. Ceremonial Costumes of Highland Guatemala, an exhibition of selections from the Nashers' collection of Guatemalan textiles, goes on exhibit from November 20, 1976 through January 2, 1977 at the Laguna Gloria Art Museum in Austin, Texas.

ACQUISITION

Mark Di Suvero's In the Bushes (1970-75)

1977 ACQUISITIONS

Jacques Lipchitz' Seated Woman (1916)

Henry Moore's Time-Life Screen: Maquette No. 2 (1952)

Claes Oldenburg's Pile of Typewriter Erasers, (1970-75)

1978 William Jordan exhibits selections from the Nashers' collection of twentieth-century sculpture at the University Gallery of the Meadows School of Art at Southern Methodist University in Dallas, Texas from September 22nd through October 22nd.

The Nashers loan David Smith's Voltri VI to the National Gallery of Art for its exhibition American Art at Mid-Century.

ACQUISITIONS

Donald Judd's Untitled (1976)

Henry Moore's Maquette for Large Torso: Arch (1962)

Claes Oldenburg's Typewriter Eraser (1976)

David Smith's Voltri VI (1962)

1979 Henry Moore visits the Nashers' home in Dallas.

ACQUISITIONS

Four works by Alberto Giacometti:

Bust of Diego (1954)

Diego in a Cloak (1954)

Diego in a Sweater (1954)

Venice Woman III (1956)

Two works by Joan Miro:

Caress of a Bird (1967)

Seated Woman and Child (1967)

Richard Serra's Inverted House of Cards,
(1969-70)

- 1980 Guatemalan Textiles from the Collection of Patsy and Raymond Nasher, an exhibit at the Dallas Museum of Fine Arts, is on display from July 16 through September 14, 1980. Three years later, the textile collection is donated to the Dallas Museum of Art.

ACQUISITIONS

Willem de Kooning's Hostess (1973)

Roy Lichtenstein's Double Glass (1979-80)

- 1981 ACQUISITIONS

Henry Moore's Reclining Figure: Angles
(1979)

Frank Stella's Washington Island Gadwall
(1980-81)

- 1982 Patsy Nasher receives the Obelisk Award of Dallas for Encouragement of Arts in the City from the Dallas Chamber of Commerce.

ACQUISITIONS

Julio Gonzalez' Woman With a Mirror
(c. 1936-37)

Sol Lewitt's Modular Cube/Base (1968)

Aristide Maillol's La Nuit (c. 1902-09)

Claes Oldenburg's Mannikin Torso: Two-Piece Bathing Suit (1960)

Auguste Rodin's Eve (1881)

- 1983 Patsy and Raymond Nasher donate their collection of Guatemalan textiles to the Dallas Museum of Art.

Shaindy Fenton, friend of and consultant to the Nashers, dies of a long-term illness.

ACQUISITIONS

Alberto Giacometti's The Chariot (1950)

Two works by Henri Matisse:

Head with Necklace (1907)

Large Seated Nude (c. 1923-25)

Antoine Pevsner's Dynamic Projection at Thirty Degrees (1950-51)

Pablo Picasso's Pregnant Woman (1950)

1984 In June, more than forty works of contemporary sculpture from the Nashers' private collection are displayed in a major exhibit at Northpark center. Although works of art have been placed in the mall previously, this is the first time works are treated collectively as an exhibit there.

ACQUISITIONS

Alexander Archipenko's Woman Combing her Hair (1914 or 1915)

Alexander Calder's The Spider (1940)

John Chamberlain's Zaar (1959)

Raymond Duchamp-Villon's Baudelaire (1911)

Max Ernst's The King Playing with the Queen (1944)

Barry Flanagan's Large Leaping Hare (1982)

Alberto Giacometti's Spoon Woman (1926-27)

Henri Laurens' Grande Maternite (1932)

Mimmo Paladino's A Surrounded Figure (1983)

Joel Shapiro's Untitled (1983)

David Smith's Tower Eight (1957)

Two works by Tony Smith:

The Snake is Out (1962)

Ten Elements (1975-79)

1985 Raymond Nasher begins a two-year term on the Executive Board of Southern Methodist University's School of the Arts.

Raymond begins a four-year term on the Advisory Council of the University of Texas at Arlington School of Architecture and Environmental Design.

He also begins a six-year term on the Council for the Arts at the Massachusetts Institute of Technology.

ACQUISITIONS

Carl Andre's Aluminum and Magnesium Plain (1969)

Siah Armajani's Dictionary for Building: Door in Window #2 (1982-83)

Joseph Beuys' Animal Woman (1949)

Jonathan Borofsky's Hammering Man (1984-85)

Scott Burton's Schist Furniture Group (1983-84)

Richard Deacon's Like a Bird (1984)

Jean Dubuffet's The Gossiper II (1969-70)

Two works by Max Ernst:

Capricorn (1948)

Sister Souls (1961)

Naum Gabo's Linear Construction in Space No. 1 (1942-4)

Two works by Alberto Giacometti:

Head (Skull) (1934)

Two Figurines (c. 1945)

Anish Kapoor's In Search of the Mountain I
(1984)

Alain Kirili's Generations (1985)

Roy Lichtenstein's Head with Blue Shadow
(1965)

Richard Long's Slate Line (1979)

Three works by Henri Matisse:

Madeleine I (1901)

Decorative Figure (1908)

Two Negresses (1908)

Barnett Newman's Here III (1965-66)

Auguste Rodin's Head of Balzac (1897)

Two works by David Smith:

The Forest (1950)

9/15/53 (1953)

Tony Smith's For Dolores (c. 1973-75)

Frank Stella's Diepholz II (1982)

1986 Raymond Nasher negotiates with the French government for the right to develop and manage commercial units to be located I. M. Pei's Pyramid addition to the Louvre.

The Nashers loan Miro, Puni, and Stella works to the Dallas Museum of Art, and three David Smith sculptures to the Fort Worth Art Museum.

George Segal's Rush Hour is permanently installed at Northpark Center.

ACQUISTIONS

Two works by Constantin Brancusi:

The Kiss (1907-08)

Portrait of Nancy Cunard (1925-27)

Anthony Caro's Carriage (1966)

Four works by Raymond Duchamp-Villon:

Torso of a Young Man (1910)

Maggy (1912)

Horse and Rider (1914)

Portrait of Professor Gosset (1918)

Alberto Giacometti's No More Play
(1931-32)

Henri Matisse's Tiari (1930)

Pablo Picasso's Head of a Woman (1931-32)

Ivan Puni's Construction Relief (c. 1915-16)

Medardo Rosso's Ecce Puer (1906)

George Segal's Rush Hour (1983)

David Smith's House in a Landscape (1945)

1987 A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection begins at the Dallas Museum of Art. The exhibit of over ninety modern sculptures, along with eleven paintings, runs from April 5th to May 31st.

The exhibition travels to Washington, D. C., where seventy-three sculptures from the Nasher collection are exhibited in the East Wing of the National Gallery of Art. Originally scheduled to end on January 3rd, the exhibition is extended through February 15th.

Raymond Nasher receives the Business in the Arts award, co-sponsored by the Dallas Chamber of Commerce and the Dallas Business Committee for the Arts.

ACQUISITIONS

Pablo Picasso's Head of a Woman (1909)

Raymond Duchamp-Villon's Le Chat (1913)

1988 The Nasher Collection of sculptures embarks on a series of international exhibits beginning with the Centro de Arte Reina Sofia in Madrid (April 6th to June 5th), and the Forte di Belvedere Florence (July 8th to November 1st). An exhibition at the Staatliches Moderner Kunst in Munich, scheduled for November through February, 1989, is cancelled, and the sculptures are rescheduled to show in Tel Aviv, Israel.

Patsy Nasher, curator and driving spirit of the collection, dies of cancer on Friday, July 1st. Prior to the opening of the exhibit at the Forte de Belvedere in Florence, Raymond Nasher, daughters Andrea, Joanie, and Nancy, attend a memorial service for Mrs. Nasher.

Raymond Nasher is appointed Ambassador of Cultural Affairs for the City of Dallas by Mayor Annette Strauss.

Raymond begins a one-year term on the Associates Committee, and a two-year term on the Acquisitions Committee at the Dallas Museum of Art.

Raymond begins a two-year term on the Trustees' Council of the National Gallery of Art.

Raymond begins two-year terms as the chairman of the Dallas Business Committee for the Arts and as Secretary of the Board of Directors of the Business Committee for the Arts, Inc.

1989 The Nasher collection, comprised of seventy works by thirty-seven artists, is exhibited in Tel Aviv, Israel at the Tel Aviv Museum of Art from January 1st to March 31st. In an area of political instability where few collectors are willing to lend works, the exhibit is received with enthusiasm.

Raymond Nasher begins a one-year term on the Board of Trustees of InterCultura, a Fort Worth-based non-profit organization formed in 1981 to promote understanding between cultures by organizing international museum exhibitions for circulation in the United States and abroad.

Raymond begins a three-year term on the Board of Visitors at the Southern Methodist University Meadows School of the Arts.

1990 Raymond Nasher serves on the Board of Advisors of the University of North Texas Department of Art.

Raymond begins a one-year term as an Advisory Trustee in the Fort Worth Art Association.

In September, he is also appointed to President Bush's Committee on the Arts and Humanities.

APPENDIX B

THE PATSY AND RAYMOND NASHER COLLECTION
OF TWENTIETH-CENTURY SCULPTURE

The Patsy and Raymond Nasher Collection
of Twentieth-Century Sculpture

ARTIST	TITLE	YEAR	ARTIST'S NATIONALITY	YEAR ACQUIRED	#EXHIBITIONS			
					UNT	SMU	DMA	NGA
Carl Andre	<u>Aluminum and Magnesium Plain</u>	1969	American	1985			X	X
Alexander Archipenko	<u>Woman Combing Her Hair</u>	1914/ 1915	American b. Russian	1984			X	
Siah Armajani	<u>Dictionary for Building: Door in Window #2</u>	1982/ 1983	American b. Iran	1985			X	
Jean Arp	<u>Torso w/ Buds</u>	1961	Swiss	1967		X	X	X
Joseph Beuys	<u>Animal Woman</u>	1949	German	1985			X	
Jonathan Borofsky	<u>Hammering Man</u>	1984/ 1985	American	1985			X	X
Constantin Brancusi	<u>The Kiss</u>	1907/ 1908	French b. Rumania	1986			X	X
_____	<u>Portrait of Nancy Cunard</u>	1925/ 1927	_____	1986			X	X
Scott Burton	<u>Schist Furniture Group</u>	1983/ 1984	American	1985			X	X
Alexander Calder	<u>The Spider</u>	1940	American	1984			X	X
_____	<u>Mobile</u>	1958	_____	?		X		
_____	<u>Three Bollards</u>	1970	_____	1972			X	X
Anthony Caro	<u>Sculpture Three</u>	1961	British	?				X

#EXHIBITIONS: UNT=University of North Texas; SMU=Southern Methodist University;
DMA=Dallas Museum of Art; NGA=National Gallery of Art

ARTIST	TITLE	YEAR	ARTIST'S NATIONALITY	YEAR ACQUIRED	EXHIBITIONS			
					UNT	SMU	DMA	NGA
	<u>Carriage</u>	1966		1986			X	X
	<u>Fanshoal</u>	1971/ 1972		?		X		
John Chamberlain	<u>Zaar</u>	1959	American	1984			X	X
Richard Deacon	<u>Like a Bird</u>	1984	Welsh	1985			X	
Jean Dubuffet	<u>Le Fuligineux</u>	1954	French	?				X
	<u>The Gossiper II</u>	1969		1985			X	X
Raymond Duchamp- Villon	<u>Torso of a Young Man</u>	1910	French	1986			X	
	<u>Baudelaire</u>	1911		1984			X	X
	<u>Maggy</u>	1912		1986			X	X
	<u>Le Chat</u>	1913		1987			X	
	<u>Horse and Rider II</u>	1914		1986			X	
	<u>Large Horse</u>	1914		1980			X	X
	<u>Portrait of Professor Gosset</u>	1918		1986			X	
Max Ernst	<u>The King Playing With the Queen</u>	1944	French b. Germany	1984			X	X
	<u>Capricorn</u>	1948		1985			X	X
	<u>Young Flower- Shaped Woman</u>	1957		?				
	<u>Sister Souls</u>	1961		1985			X	
Barry Flanagan	<u>Large Leaping Hare</u>	1982	Welsh	1984			X	X

ARTIST	TITLE	YEAR	ARTIST'S NATIONALITY	YEAR ACQUIRED	EXHIBITIONS			
					UNT	SMU	DMA	NSA
Naum Gabo	<u>Linear Construction in Space #1</u>	1942/ 1943	American b. Russia	1985			X	X
Alberto Giacometti	<u>Soon Woman</u>	1926/ 1927	Swiss	1984			X	X
_____	<u>No More Play</u>	1931/ 1932	_____	1986			X	X
_____	<u>Head</u>	1934	_____	1985			X	X
_____	<u>Two Figurines</u>	1945	_____	1985			X	X
_____	<u>The Chariot</u>	1950	_____	1983			X	X
_____	<u>Bust of Diego</u>	1954	_____	1979			X	X
_____	<u>Diego in a Cloak</u>	1954	_____	1979			X	X
_____	<u>Diego in a Sweater</u>	1954	_____	1979			X	X
_____	<u>Venice Woman III</u>	1956	_____	1979			X	X
Julio Gonzalez	<u>Woman With a Mirror</u>	1936/ 1937	Spanish	1982			X	
Barbara Hepworth	<u>Squares With Two Circles</u>	1963	British	1968			X	X
Jasper Johns	<u>Bread</u>	1969	American	?		X		
_____	<u>The Critic Smiles</u>	1969	_____	?		X		
_____	<u>Flag</u>	1969	_____	?		X		
_____	<u>Highschool Days</u>	1969	_____	?		X		
_____	<u>Light Bulb</u>	1969	_____	?		X		
_____	<u>Numerals</u>	1970	_____	?		X		

ARTIST	TITLE	YEAR	ARTIST'S NATIONALITY	YEAR ACQUIRED	EXHIBITIONS			
					UNT	SMU	DMA	NCA
Donald Judd	<u>Progression</u>	1968/ 1971	American	?		X		
_____	<u>Untitled</u>	1976	_____	1978			X	X
Menashe Kadishman	<u>Trees</u>	1970	Israeli	?		X		
Anish Kapoor	<u>In Search of the Mountain I</u>	1984	British b. India	1985			X	
Ellsworth Kelly	<u>Untitled</u>	1987	American	?				X
Alain Kirili	<u>Generations</u>	1985	French	1985			X	X
Willem de Kooning	<u>Hostess</u>	1973	American b. Netherlands	1980			X	
Gaston Lachaise	<u>Elevation</u>	1912/ 1927	French	?				X
Henri Laurens	<u>Grande Maternité</u>	1932	French	1984			X	
Sol Lewitt	<u>Modular Cube/Base</u>	1968	American	1982			X	
Roy Lichtenstein	<u>Head with Blue Shadow</u>	1965	American	1985			X	
_____	<u>Peace Through Chemistry</u>	1970	_____	?		X		
_____	<u>Double Glass</u>	1979/ 1980	_____	1980		X	X	X
Jacques Lipchitz	<u>Seated Woman</u>	1916	American b. Lithuania	1977		X	X	X
Richard Long	<u>Slate Line</u>	1979	British	1985			X	

ARTIST	TITLE	YEAR	ARTIST'S NATIONALITY	YEAR ACQUIRED	EXHIBITIONS			
					UNT	SMU	DMA	NGA
Aristide Maillol	<u>La Nuit</u>	1902/ 1909	French	1982			X	X
Henri Matisse	<u>Madeleine I</u>	1901	French	1985			X	X
_____	<u>Head With Necklace</u>	1907	_____	1983			X	X
_____	<u>Decorative Figure</u>	1908	_____	1985			X	X
_____	<u>Two Negresses</u>	1908	_____	1985			X	X
_____	<u>Large Seated Nude</u>	1923/ 1925	_____	1983			X	X
_____	<u>Tiari</u>	1930	_____	1986			X	X
Joan Miró	<u>Moonbird</u>	1944/ 1946	Spanish	1972		X	X	X
_____	<u>Caress of a Bird</u>	1967	_____	1979			X	X
_____	<u>Seated Woman and Child</u>	1967	_____	1979			X	
Henry Moore	<u>Time-Life Screen: Maquette No. 2</u>	1952	British	1977			X	
_____	<u>Maquette for Large Torso</u>	1962	_____	1978			X	
_____	<u>Maquette for Two-Piece Vertebrae</u>	1968	_____	?		X		
_____	<u>Three Piece No. 3: Vertebrae</u>	1968	_____	1968			X	X
_____	<u>Two Piece Reclining Figure No. 9</u>	1968	_____	1968			X	X
_____	<u>Reclining Figure: Angles</u>	1979	_____	1981			X	X
Barnett Newman	<u>Here III</u>	1965/ 1966	American	1985			X	X

ARTIST	TITLE	YEAR	ARTIST'S NATIONALITY	YEAR ACQUIRED	EXHIBITIONS			
					UNT	SNU	DMA	NGA
Isamu Noguchi	<u>Gregory</u>	1945	American	1969	X	X	X	X
Claes Oldenburg	<u>Mannikin Torso:</u> <u>Two Piece Bathing</u> <u>Suit</u>	1960	American b. Sweden	1982			X	
_____	<u>Pile of Typewriter</u> <u>Erasers</u>	1970/ 1975	_____	1977			X	
_____	<u>Clothespin</u>	1974	_____	?		X		
_____	<u>Typewriter Eraser</u>	1976	_____	1978		X	X	X
Mimmo Paladino	<u>A Surrounded Figure</u>	1983	Italian	1984			X	
Beverly Pepper	<u>Maquette for</u> <u>Dallas Land Canal</u>	n.d.	American	1971	X	X		
Antoine Pevsner	<u>Dynamic Projection</u> <u>at 30 Degrees</u>	1950/ 1951	French b. Russia	1983			X	
Pablo Picasso	<u>Head of a Woman</u>	1909	Spanish	1987			X	X
_____	<u>Head of a Woman</u>	1931/ 1932	Spanish	1986				X
_____	<u>Pregnant Woman</u>	1950	_____	1983			X	X
Ivan Puni	<u>Construction</u> <u>Relief</u>	1915/ 1916	Russian b. England	1986			X	X
Auguste Rodin	<u>Eve</u>	1881	French	1982			X	X
_____	<u>Head of Balzac</u>	1897	_____	1985			X	X
Medardo Rosso	<u>The Concierge</u>	1883	Italian	?				X
_____	<u>Ecce Puer</u>	1906	_____	1986			X	

ARTIST	TITLE	YEAR	ARTIST'S NATIONALITY	YEAR ACQUIRED	EXHIBITIONS			
					UNT	SMU	DMA	NGA
George Segal	<u>Rush Hour</u>	1983	American	1986			X	X
Richard Serra	<u>Inverted House of Cards</u>	1969/ 1979	American	1979			X	X
Joel Shapiro	<u>Untitled</u>	1983	American	1984			X	X
David Smith	<u>Head</u>	1938	American	?				X
_____	<u>House in a Landscape</u>	1945	_____	1986			X	X
_____	<u>The Forest</u>	1950	_____	1985			X	X
_____	<u>9/15/53</u>	1953	_____	1985			X	X
_____	<u>Tower Eight</u>	1957	_____	1984			X	X
_____	<u>Untitled</u>	1962	_____	1971	X	X	X	X
_____	<u>Voltri VI</u>	1962	_____	1978			X	X
Tony Smith	<u>The Snake is Out</u>	1962	American	1984			X	X
_____	<u>For Dolores</u>	1973/ 1975	_____	1985			X	
_____	<u>Ten Elements</u>	1975/ 1979	_____	1984			X	
Frank Stella	<u>Washington Island Gadwall</u>	1980/ 1981	American	1981			X	
_____	<u>Diepholz II</u>	1982	_____	1985			X	X
John Storrs	<u>Study in Architectural Forms</u>	1927	American	1973			X	X
Mark di Suvero	<u>In the Bushes</u>	1970/ 1975	American b. China	1976		X	X	

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