

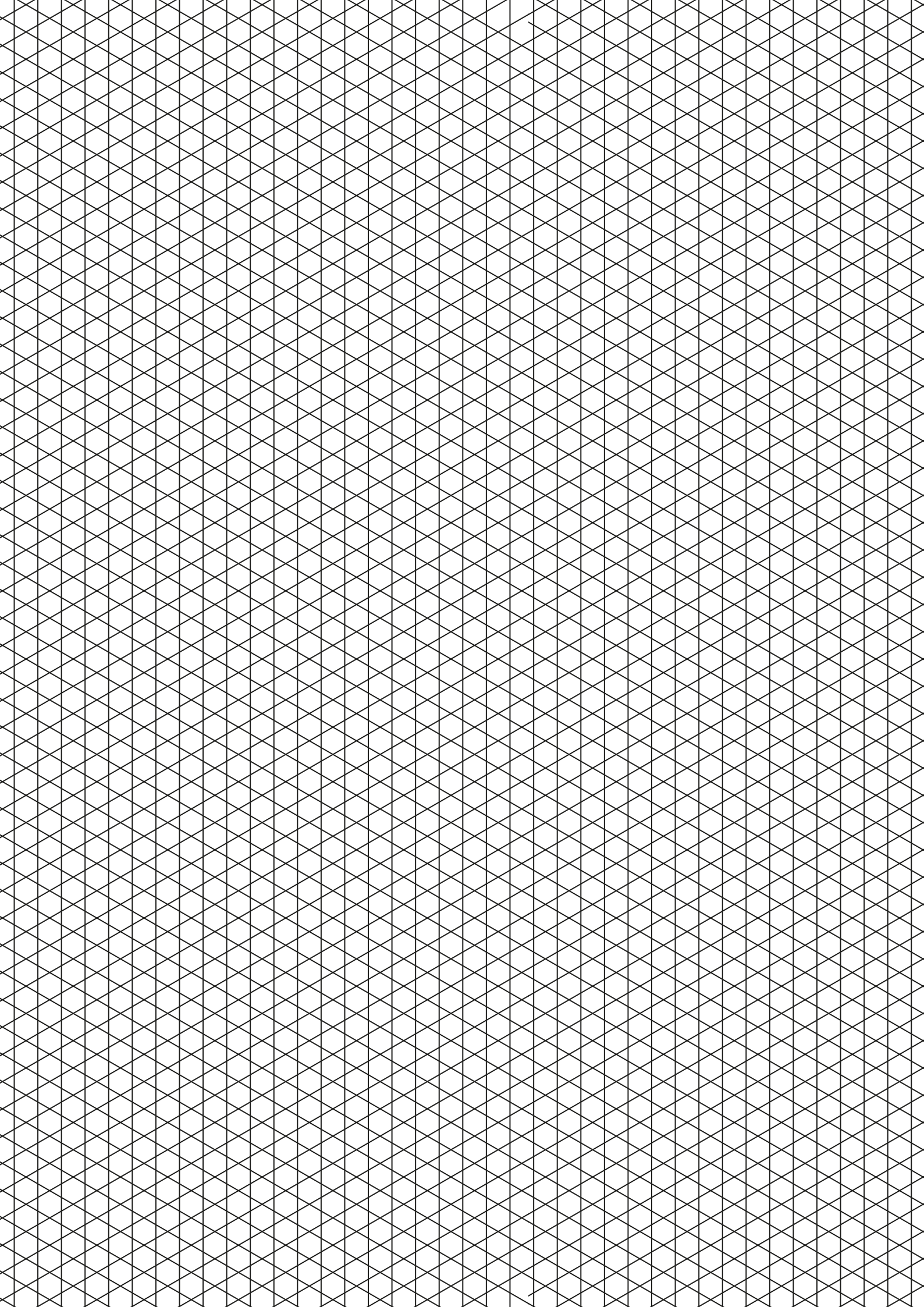
PRESS KIT

Louise Nevelson

Mrs. N's Palace

24.01 - 31.08.26





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All quotations are taken from Louise Nevelson, *Dawns + Dusks: Taped Conversations with Diana MacKown*, New York, Charles Scribner's Sons, 1976

Portrait of Louise Nevelson in front of *Night-Focus-Dawn*, circa 1969

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1.

PRESENTATION

LOUISE NEVELSON. MRS. N'S PALACE

From January 24 to August 31, 2026

Gallery 2

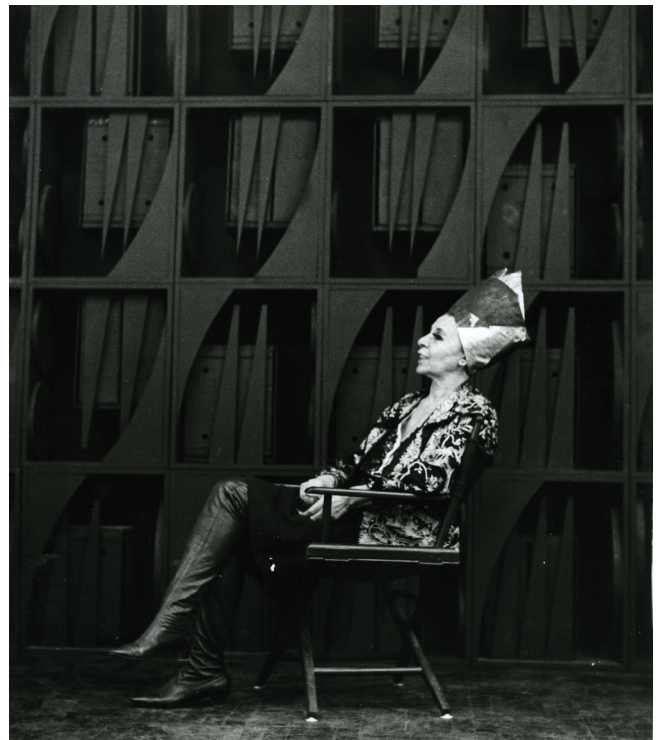
Curator: Anne Horvath, Head of Programming at Centre Pompidou-Metz

Fifty years after her last exhibition in France (1974) and thirty years after her death, the Centre Pompidou-Metz presents Louise Nevelson. Mrs. N's Palace, the first retrospective of this magnitude in Europe devoted to the artist Louise Nevelson (Kyiv, 1899 – New York, 1988). This exhibition celebrates an artist whose legacy continues to resonate within the contemporary art scene as well as the world of fashion. Nevelson transformed twentieth-century sculpture into a total and immersive experience.

Sometimes linked to Cubism, Constructivism, or the Dadaist and Surrealist practices of collage, her work extends far beyond these affiliations. If Jean Arp referred to Kurt Schwitters as his "imaginary grandfather," Nevelson's own artistic world encompasses a history of the arts where dance and performance – central to this exhibition – play a decisive role.

This dimension took shape in exhibitions conceived as true "atmospheres" or "environments", radically expanding the field of sculpture, echoing Allan Kaprow's theories on happenings and Rosalind Krauss's notion of the "expanded field".

In 1958, at Grand Central Moderns in New York, Nevelson staged her first large-scale environment, *Moon Garden + One*, which included her first "wall", *Sky Cathedral* – a vertical homage to her adopted city. Every detail was deliberate; anything that disrupted the installation was excluded. She paid particular attention to lighting, for the first time enveloping some of her works in blue light, heightening shadows and disorienting the viewer in the darkness. The viewer's entire body was invited to engage in the scene, experiencing a reimagined theatricality.



Portrait of Louise Nevelson in front of *Night-Focus-Dawn*, circa 1969
© Estate of Louise Nevelson. Licensed by Artist Rights Society (ARS), NY / ADAGP, Paris / Photo: © Courtesy Jeanne Bucher Jaeger, Paris-Lisbon / All rights reserved

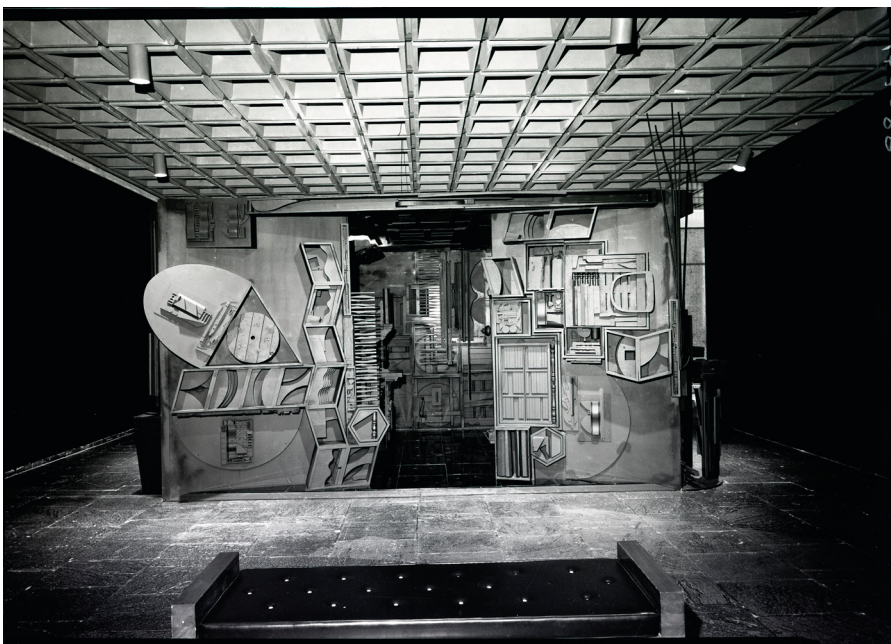
This early experiment – when the very term "installation" was still in its infancy – was followed by *Dawn's Wedding Feast*, created for the *Sixteen Americans* exhibition at the Museum of Modern Art in 1959, and *The Royal Tides* at Martha Jackson Gallery in 1961. These installations are being reactivated in unprecedented form for this exhibition, highlighting how profoundly Nevelson's environmental thinking embodied the culmination of her interdisciplinary explorations.

For twenty years, Nevelson studied eurythmy with Ellen Kearns, a form of bodily expression aimed at discovering vital energy and creative force. Combined with her fascination for Martha Graham in the 1930s, this study transformed her life and work, starting with her early terracotta sculptures depicting articulated dancing bodies in motion. Her discovery of Mexico and Guatemala in 1950 infused her work with a monumental dimension, blending geometry and mysticism. Under these dual influences, her environments became increasingly colossal, enveloping, totemic, and sacred. Nevelson created spaces to explore rather than sculptures to confront, carving out a singular path within the American artistic landscape of the 1960s.

In the “walls” that brought her renown, Nevelson elevated the discarded debris of New York into vertical sculptures, unified under monochrome veils – most often black, but sometimes white or gold. A world of forms emerged, shaped by an artist who described herself as an “architect of shadow and light.” These recycled fragments, transformed into abstract columns, can also be seen as reconstructed dwellings – alternative refuges or palaces – later evolving into the *Dream Houses* series in the early 1970s, echoing the rise of feminist thought.

The fascination her “walls” inspire likely arises from the aura of mystery they radiate. Each environment is charged with a narrative Nevelson composed around mythic figures and landscapes – motifs already present in her early prints – opening a world that exists only in moments of suspended perception, where time folds between dusk and dawn, between the ruins of the old and the promise of the new.

For her final environment, completed in 1977 and titled *Mrs. N's Palace*, Nevelson created what was perhaps her own legend. “Mrs. N” was the nickname given to her by her Manhattan neighbours. After witnessing the dismantling of several of her immersive installations – conceived as dissociable wholes works – Nevelson devoted thirteen years to the realisation of this monumental piece, now permanently housed at the Metropolitan Museum of Art in New York, which received it as a gift from the artist. A veritable life-sized shrine, *Mrs. N's Palace* seeks to engulf the visitor completely. Through this total experience, it crystallises Nevelson's relationship with space. By borrowing its title, the Centre Pompidou-Metz exhibition pays tribute to the artist's majestic creative vision.



View of *Mrs. N's Palace*, in the exhibition *Louise Nevelson: Atmospheres and Environments*, Whitney Museum of American Art, New York, May 27 – September 14, 1980
© Estate of Louise Nevelson. Licensed by Artist Rights Society (ARS), NY / ADAGP, Paris
Photo: © Digital image, Whitney Museum of American Art / Licensed by Scala

2.

BIOGRAPHY

1899

Louise Nevelson is born Leah Berliawsky in the Kyiv region.

1905

She and her mother join her father, who had immigrated to the United States two years earlier and settled in Rockland, Maine. Her parents Americanize her first name, renaming her Louise.

1920

She marries Charles Nevelson, and they move to New York. Louise Nevelson will never leave her adopted city, which she considers "an immense sculpture."

1922

Nevelson studies singing with Estelle Liebling, a former soprano at the Metropolitan Opera in New York, and begins taking drawing, painting, and sculpture classes at the Art Students League. She gives birth to her only child, Myron Irving Nevelson, nicknamed Mike, who would also become a sculptor.

1926

Nevelson enrolls in Norina Matchabelli's drama classes at the International Theatre Arts Institute in Brooklyn. Through her, Nevelson meets Frederick Kiesler, the Austro-Hungarian avant-garde architect and stage designer.

1931

She separates from Charles Nevelson and leaves her son Mike in the care of her parents in Maine so she can travel to Europe. In Munich, she studies Cubism with Hans Hofmann at the Schule für Bildende Kunst.



Louise Nevelson, circa 1931
Photo: © Archives of American Art, Smithsonian Institution

1935

Nevelson takes part in the Works Progress Administration's art program and gains access to shared studios, where she develops her sculptural practice – particularly in terracotta, plaster, and "tattistone".

1941

Karl Nierendorf, a respected gallery owner representing major names in European art, including Paul Klee, Otto Dix, and Wassily Kandinsky, hosts Nevelson's first solo exhibition in his New York gallery when she is 41 years old.

1942

Kiesler introduces Nevelson to Peggy Guggenheim, who shows her work in the exhibition *Thirty-One Women* at her Art of This Century gallery the following year. He also introduces her to André Breton, Max Ernst, and Marcel Duchamp, Surrealist artists who had fled war-torn Europe. From Surrealism, Nevelson retained above all that the unconscious played an essential role as the driving force behind the spontaneity of the creative act.

1943

Nevelson exhibits her assemblages made from castoff materials for the first time in Circus: *The Clown Is the Center of His World* at the Norlyst Gallery in New York. Nevelson creates an immersive exhibition design in which her jointed, movable figures of animals and circus performers are displayed on a sand-covered ring. After the exhibition, she burns all the works shown, having sold none and being unable to store them.

1945

Nevelson moves to East 30th Street, where she will create her first environments a few years later. She begins the *Moving-Static-Moving Figure* series, consisting of a rod strung with several movable terracotta elements. Real movement thus enters Nevelson's sculptures, which seem to dance.

1946

Nevelson is featured in two exhibitions at the Nierendorf Gallery that year: *Ancient City* and a hanging of drawings and works in plaster and bronze – materials that join the wide range that she will explore throughout her career. Karl Nierendorf dies shortly thereafter, bringing an end to a productive friendship and temporarily halting Nevelson's exhibitions.

1948

Nevelson joins the shared studio at the Sculpture Center, where she primarily works in terracotta, molding and incising it to create a profusion of figures and animals at the boundary between figuration and abstraction.

1950

Nevelson takes her first trip to Mexico with her sister Anita, visiting Frida Kahlo and Diego Rivera, whom they had met in New York in 1933. They explore the Mayan archaeological sites of Uxmal and Chichén Itzá in the Yucatán, and then the ancient totems of Guatemala. For her, it is "a world of Geometry and Magic."

1952

Nevelson begins actively engaging with the social sphere of the art world. She participates in several associations of artists and intellectuals, moderating discussions and hosting meetings at her home, notably those of the Four O'Clock Forum.

1954

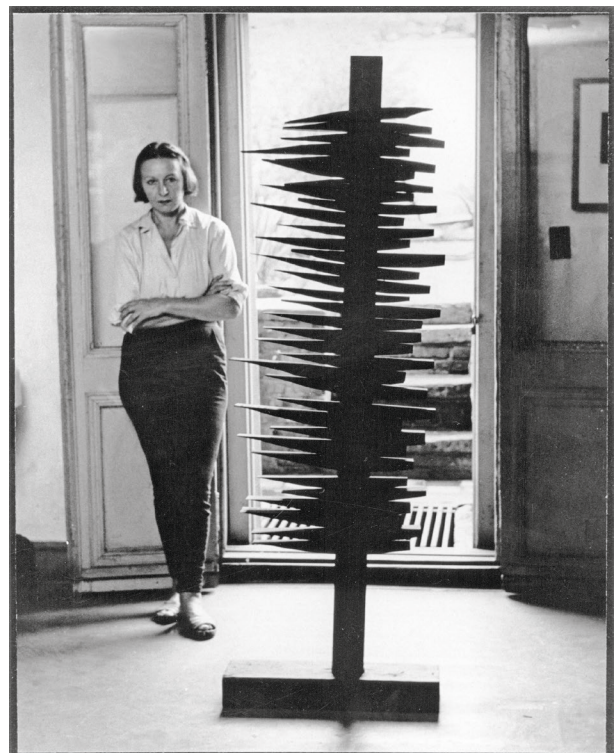
Nevelson begins the *Table-Top Landscapes* series, abstract landscapes entirely painted black, made from discarded wood arranged on panels.

1955

Nevelson's first environment exhibition, *Ancient Games and Ancient Places*, featuring both sculptures and prints, is held at Grand Central Moderns in New York, the nonprofit space run by Colette Roberts, with whom she forms a lasting friendship and collaboration.

1956

Nevelson's second environment-exhibition, *The Royal Voyage of the King and Queen of the Sea*, is again held at Grand Central Moderns. In these sculptures, which begin to take the form of stacked boxes, one can discern the early beginnings of the walls Nevelson would soon produce.



Louise Nevelson at home, with *First Personage*, East 30th Street, New York, circa 1954
Photo: © Archives of American Art, Smithsonian Institution

1957

The Forest is shown at Grand Central Moderns. Evoking the sea and the woods, the installation echoes the landscapes of her Maine childhood.

The Brooklyn Museum acquires *First Personage* (1956), which the artist considered one of her first major works: "What happened was that I acquired these boards and objects, and I became so invested in my work that I was actually creating a novel, because I saw myself as the bride. In that sense, it was my autobiography."

1958

In her environment-exhibition *Moon Garden + One* at Grand Central Moderns, visitors are almost enveloped in a theatrical space: the room is partially darkened and bathed in blue light. Marcel Duchamp visits the exhibition. Nevelson presents her first wall, *Sky Cathedral* (1958), which the Museum of Modern Art (MoMA) in New York later acquires under the initiative of its director, Alfred H. Barr.

She takes part in the exhibition *Nature in Abstraction* at the Whitney Museum of American Art.

The Galerie Jeanne Bucher in Paris shows her work in France for the first time. At 58, Nevelson achieves international recognition. She moves to 29 Spring Street, where she will live for the remainder of her life.

1959

Sky Columns Presence is Nevelson's first environment-exhibition at the Martha Jackson Gallery.

Dorothy Miller includes Nevelson in the group exhibition *Sixteen Americans* at MoMA. Her work is shown alongside that of artists including Jasper Johns, Ellsworth Kelly, Robert Rauschenberg, Frank Stella, and Jack Youngerman. On this occasion, Nevelson creates her first white environment, *Dawn's Wedding Feast*.

1960

The Galerie Daniel Cordier in Paris presents a solo exhibition of her work. The painter Georges Mathieu, as fascinated by his visit to her studio as Pierre Soulages, contributes a text to the catalogue. She joins Pace Gallery in Boston, run by Arne Glimcher, with whom she will collaborate until the end of her life.

She participates in the exhibition *New Forms, New Media* at the Martha Jackson Gallery, alongside future figures of pop art, including Claes Oldenburg, Robert Indiana, and Jim Dine.

1961

Nevelson presents her only golden environment, *The Royal Tides*, at the Martha Jackson Gallery. The exhibition press release describes this development as reflecting "the journey of a person who has emerged from the darkness, mystery, and melancholy of Night to pass through Dawn and emerge into the splendor of the blazing midday sun." A wall from this environment is shown the same year in the landmark group exhibition *The Art of Assemblage* at MoMA.

1962

Nevelson represents the United States at the 31st Venice Biennale. In the American Pavilion, she presents three monochrome environments – gold, black, and white – that she designed *in situ*.

1964

Colette Roberts publishes the first monograph on Nevelson in France.

Nevelson takes part in documenta III in Kassel, and the Kunsthalle Bern organizes a solo exhibition of her work, contributing to her international visibility.

Pace Gallery presents the first of her many solo exhibitions at its new space in New York.

1966

Nevelson starts work on *Atmosphere and Environment*, a series of monumental works in aluminum and later in Corten steel. Nevelson begins stacking prefabricated containers to form her walls, which thus take shape as regular grids. This development echoes the aesthetic emerging in minimal art at the time.

The artist donates her personal papers to the Archives of American Art, part of the Smithsonian Institution, which she will continue to enrich until the end of her life.

1967

The Whitney Museum of American Art in New York organizes the first retrospective of Nevelson's work. She designs the exhibition, spanning her earliest drawings from the 1930s to her most recent Plexiglas sculptures.

1968

In the exhibition *Louise Nevelson: Transparent Sculptures* at Pace Gallery, and later at documenta IV in Kassel, she presents works made of Plexiglas and Lucite – synthetic materials she experiments with for a brief period.

1969

Princeton University commissions *Atmosphere and Environment X*, a monumental work in Corten steel. From that point on, Nevelson will undertake numerous public commissions.

Exhibitions dedicated to her work multiply in the United States and internationally. Among the most significant are those organized by the Kröller-Müller Museum in Otterlo, the Museum of Fine Arts in Houston, the Wilhelm-Hack-Museum in Ludwigshafen, and the Galerie Jeanne Bucher in Paris.

1971

Nevelson contributes to Linda Nochlin's article "Why Have There Been No Great Women Artists?", published in the January special issue of *ARTnews* devoted to women's liberation, women artists, and art history, with a short text entitled "Do Your Work."

1972

Nevelson's monumental work *Night Presence IV* is installed at one of the entrances to Central Park.

In Mary Beth Edelson's pantheon-like collage *Some Living American Women Artists*, which also features Lee Krasner and Helen Frankenthaler, Nevelson's importance in the art world is indicated by her placement alongside Georgia O'Keeffe, who occupies the position of Christ in the Last Supper.

1973

Nevelson is the subject of a major retrospective at the Walker Art Center in Minneapolis, which subsequently tours the United States. She exhibits for the first time at Studio Marconi in Milan and at the Moderna Museet in Stockholm.



Louise Nevelson, Studio Marconi, Milan, 1973
Photo : © Courtesy Giò Marconi, Milan

1974

Nevelson is the subject of her first institutional exhibition in France at the Centre National d'Art Contemporain in Paris. Her work is also shown at the Nationalgalerie in Berlin and at the Palais des Beaux-Arts in Brussels.

1976

Germano Celant presents *Moon Garden + One* in the exhibition *Ambiente / Arte*, which he organizes for the 37th Venice Biennale. The project explores the relationship between environment and art from the historical avant-gardes to the contemporary trends of the 1970s.

Nevelson's assistant and close friend Diana MacKown publishes *Dawns + Dusks*, the artist's autobiography.

1977

Nevelson shows *Mrs. N's Palace* at Pace Gallery, the culmination of her environmental art. This room-sized box-assembly is monolithic, making it impossible to disperse its constituent elements – a fate that, against the artist's wishes, had befallen all her previous environments. The visitor who enters *Mrs. N's Palace* is engulfed and transported into the fourth dimension. She later donates the work to the Metropolitan in New York.

At the same time, her white-and-gold environment *Chapel of the Good Shepherd* has its first appearance, extending on an architectural scale in Saint Peter's Church in New York.

1978

The City of New York commissions *Shadows and Flags*, a monumental sculpture installed in a public plaza that is named after Nevelson.

1979

Nevelson is elected a member of the American Academy of Arts and Letters.

1980

Nevelson is honored with a new retrospective at the Whitney Museum of American Art on the occasion of her 80th birthday, *Louise Nevelson: Atmospheres and Environments*, further confirming her critical acclaim. Faced with the impossibility of reconstructing her original environments, which had been dismantled and dispersed among collectors or reassembled by the artist herself into later works, Nevelson gathers certain pieces to form four new coherent narrative ensembles. She adds works that she recreates, including *The Queen* and *The King*.

1981

Nevelson travels to Mexico again, accompanied by Diana MacKown.

1983

Nevelson is invited by the Opera Theater in Saint Louis to design the sets and costumes for Christoph Willibald Gluck's *Orpheus and Eurydice*, solidifying the lifelong connection she maintained with the stage.

1985

Nevelson begins the *Mirror-Shadow* series, in which the aesthetics of the grid confront dense and seemingly random compositions, within which movement is expressed along the diagonal. She breaks free from the strictness of the grid to convey, in a newly inventive way, the freedom of movement.

1988

Nevelson dies on April 17.



Louise Nevelson in her studio, 29 Spring Street, New York, c. 1974
Photo: © Archives of American Art, Smithsonian Institution / Pierre Korallnik



Louise Nevelson, Studio Marconi, Mailand, 1973
Photo: © Courtesy Giò Marconi, Mailand

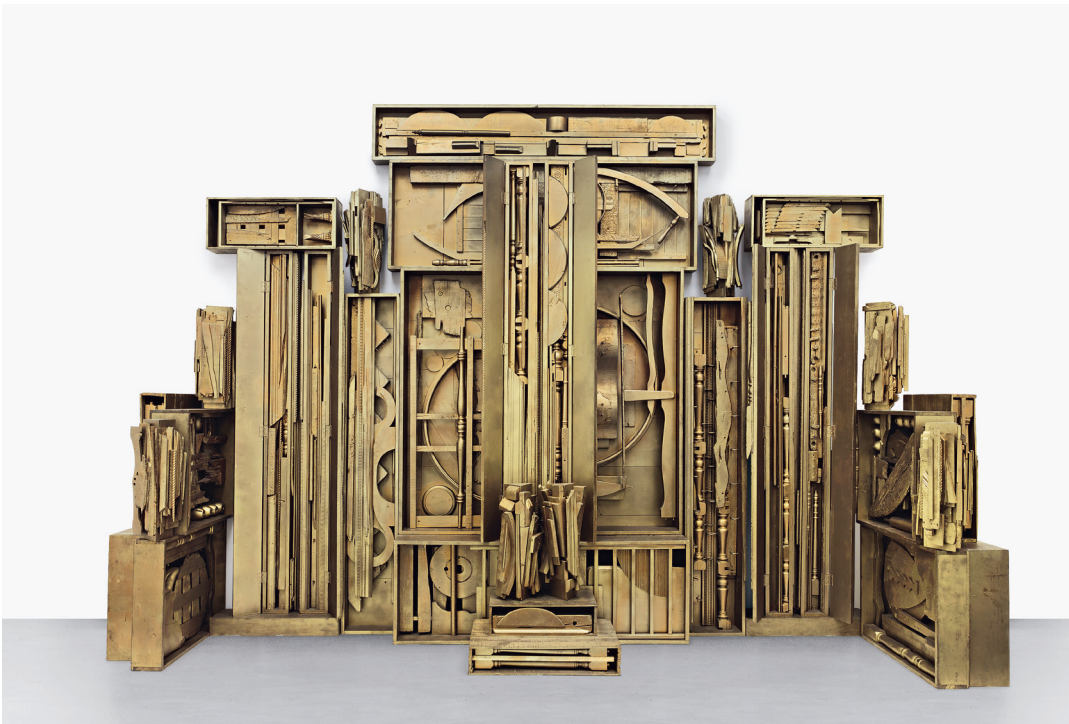
3.

EXHIBITION TOUR

THE ROYAL TIDES

“Now, you see, gold comes out of the Earth. It’s like the Sun, it’s like the Moon – gold. There’s more gold in nature than we give credit for, because every day there are certain reflections where the Sun rays hit and you get gold.”

In 1961 Louise Nevelson created her only golden environment, *The Royal Tides*, which was shown at Martha Jackson Gallery in New York. The majestic royal figures that had stood at the center of her work since her first prints of 1953–1955 gave way to the radiant sculptures that covered the walls of the gallery. Unlike *Moon Garden + One* (1958) and *Dawn’s Wedding Feast* (1959), her two earlier environments – black and white respectively – Nevelson this time chose to leave the center of the exhibition space open, allowing the viewer’s body to inhabit the theatrical space bathed in bright light. Although the artist would soon return to black, her use of gold – a color with universal connotations, both solar and lunar – powerfully embodies her cosmic vision of the world.



Louise Nevelson, *An American Tribute to the British People*, 1960-1964

Wood painted gold, 311 x 442.4 x 92 cm

Londres, Tate, T00796

Gift of the artist, 1965

© Estate of Louise Nevelson. Licensed by Artist Rights Society (ARS), NY/ADAGP, Paris

Photo: © Tate, Londres, Dist. GrandPalaisRmn / Tate Photography

DANCING FIGURE

"I think physical activity can be a great source of intelligence. Modern dance certainly makes you aware of movement, and that *moving* from the center of the being is where we generate and create our own energy"

After studying singing and drama, Nevelson discovered eurythmy, which she practiced for more than twenty years with Ellen Kearns, whom she met through her friend Diego Rivera. This discipline, distinguished from dance by its lack of formal technique, led the artist to become aware of "every fiber [of her being]." By encouraging the expression of buried emotions through a universal, fluid, and expressive body language, eurythmy enabled Nevelson to channel and transform her vital energy into creative power. During the same period, she developed a passion for the modern dance avant-garde experiments of Mary Wigman and Martha Graham, whose radical movements profoundly influenced her early sculptures.



Louise Nevelson, *Moving-Static-Moving Figure*, circa 1945
Terracotta painted black, brass tube, and steel tube, 64.6 × 38.6 × 29.2 cm
New York, Whitney Museum of American Art, 69.159.2a-c
Gift of the artist
© Estate of Louise Nevelson. Licensed by Artist Rights Society (ARS), NY/ADAGP, Paris
Photo: © Digital image Whitney Museum of American Art / Licensed by Scala

MAGIC GARDEN

"I wanted basically, in time, to not have sculpture static. I wanted to move around. And have things moving. And also that one person could have many images from one piece if they so wanted it."

The sculptures brought together in the *Magic Garden* recreate the atmosphere of the first environments created by Nevelson at Grand Central Modern in New York. Each of her installations was designed around a narrative that made the sculptures interdependent. In *Ancient Games and Ancient Places* (1955), the *Bride of the Black Moon* travels across four continents, whose vertical silhouettes, assembled from found wood, evoke Manhattan's urban skyline. The *Royal Voyage of the King and Queen of the Sea* (1956) immerses the viewer in an *Undermarine Scape*, where the royal figures move toward the *Great Beyond*; the voyage becomes a metaphor for spiritual refuge, a space for transcending oneself



Louise Nevelson, *Black Majesty*, 1955
Wood painted black, 71.1 × 97.2 × 41 cm
New York, Whitney Museum of American Art, 56.11
Gift of Mr. and Mrs. Ben Mildwoff, through the Federation of Modern Painters and Sculptors, Inc.
© Estate of Louise Nevelson. Licensed by Artist Rights Society (ARS), NY/ADAGP, Paris
Photo: © Digital image Whitney Museum of American Art / Licensed by Scala

BAGAGE DE LUNE

"The fourth dimension is really the place where you give it its principles and form. Most people think there are three dimensions. Now three dimensions is physical, the world of reality, so-called."

Nevelson conceives the fourth dimension as an "elsewhere" within the here-and-now of the third dimension. Whether she is etching, modeling terracotta, carving wood, or assembling various elements into large collages, Nevelson never separates the planar from the three-dimensional and approaches each medium with the same awareness. "My whole life is one big collage," the artist herself remarked. In 1953 she created her first collages, which she considered an autonomous medium. This practice – one she would continue to explore by introducing new materials until the end of her life – developed in the mid-1950s alongside her *Tabletop Landscapes* and *Moon Garden Forms* series, composed of salvaged pieces of wood, assembled and harmonized with black paint.



Louise Nevelson, *Artillery Landscape*, circa 1985
Wood painted black, 144.8 × 386.1 × 271.8 cm
Courtesy Pace Gallery, New York
© Estate of Louise Nevelson. Licensed by Artist Rights Society (ARS), NY/ADAGP, Paris
Photo: © Courtesy Pace Gallery, New York

MOON GARDEN + ONE

"In one way it is a disservice to discuss separate works because it's the total environment that is important. It's not only sculpture, it is a whole world. All my shows have had a title of one piece."

Conceived at Grand Central Moderns in New York in 1958, *Moon Garden + One* is undoubtedly one of Nevelson's most remarkable environments. One year after the launch of the Sputnik satellite and ten years before the Apollo mission, Nevelson takes us to the moon, where the dreams of scientists meet those of poets. The sculpture now envelops the entire space, pulling the viewer into the heart of a total universe – a whirl of forms bathed in bluish light that further accentuates the theatricality of the experience. In this enigmatic atmosphere, Nevelson deploys a veritable cosmic stage, designed to receive the nocturnal garden of the "+ One" – an expression that refers both to the viewer and to the artist herself, who performed a druidic dance before revealing her installation to the public.



Louise Nevelson, *Tropical Garden II*, 1957
Wood painted black, 229 x 291 x 31 cm
Paris, Centre Pompidou, Musée national d'art moderne, AM 1976-1002
Purchased by the French State, 1968
© Estate of Louise Nevelson. Licensed by Artist Rights Society (ARS), NY/ADAGP, Paris
Photo: © Centre Pompidou, MNAM-CCI, Dist. GrandPalaisRmn / Jacqueline Hyde

SHADOW AND REFLECTION

"The shadow, you know, is as important as the object. I gave myself the title 'The Architect of Shadow.' Why? You see, shadow and everything else on earth actually is moving. Shadow is fleeting... and I arrest it and I give it a solid substance."

In her quest for a fourth dimension, Nevelson captured fleeting light and gave it tangible substance, transforming the shadows of forms into elements even more solid than the forms themselves. For her, black was the color that most powerfully intensified this depth: an alchemical color associated with harmony and wholeness, a mirror of all colors rather than their negation, it imparts a sense of peace and grandeur. The wall piece *Shadow and Reflection I* was part of this quest while revealing a new relationship to space, emerging at a moment shaped by minimalist aesthetics. Here, the artist uses manufactured boxes whose symmetrical juxtaposition breathes new energy into the order that arises from chaos.



Louise Nevelson, *Shadow and Reflection I*, 1966
Wood painted black, 273.5 × 430 × 65 cm
Musée de Grenoble, MG 3345
Purchased from Galerie Jeanne Bucher Jaeger, 1969
© Estate of Louise Nevelson. Licensed by Artist Rights Society (ARS), NY/ADAGP, Paris

DAWN'S WEDDING FEAST

"It is early morning when you arise between night and dawn. When you've slept and the city has slept you get a psychic vision of an awakening. And therefore, between almost the dream and the awakening, it is like celestial."

The twilight sketched in *Moon Garden + One* is followed by the dawn embodied in Louise Nevelson's first white environment, *Dawn's Wedding Feast*, shown in the exhibition *Sixteen Americans* at the Museum of Modern Art in 1959. In Nevelson's art, time – as envisioned by the Mayans, who attributed regenerative virtues and sacred power to it – seems to coil back upon itself in an infinite loop. The bride is nowhere to be found in this vast composition, for it is likely Nevelson's own union with creativity that she wanted to represent. To the surprise of critics, she began enveloping her sculptures in white, a more festive color that also sharpens the contours of the forms. But while white has the virtue of rising in space, black offers an almost physical absorption, and it would always remain her favorite.

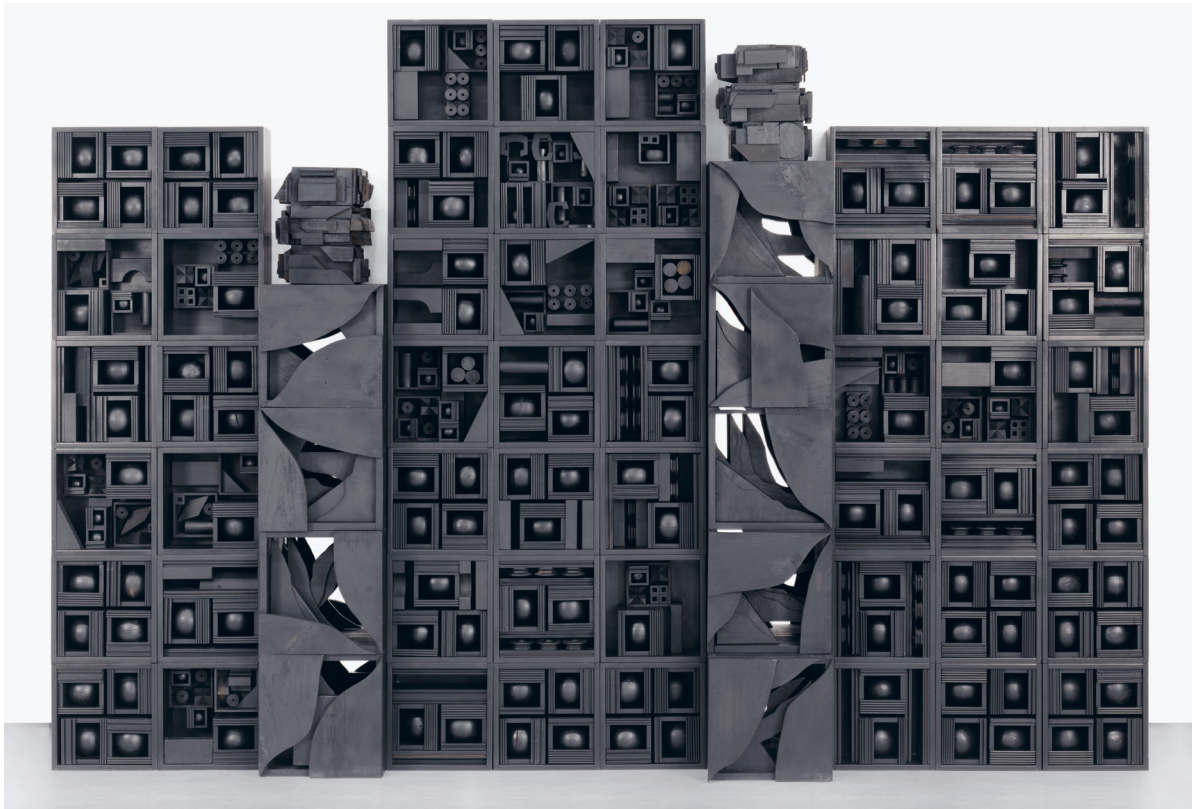


Louise Nevelson, *Dawn's Wedding Chapel II*, 1959
Wood painted white, 294.3 × 212.1 × 26.7 cm
New York, Whitney Museum of American Art, 70.68a-m
Purchased with funds from the Howard and Jean Lipman Foundation, Inc.
© Estate of Louise Nevelson. Licensed by Artist Rights Society (ARS), NY/ADAGP, Paris
Photo: © Digital image Whitney Museum of American Art / Licensed by Scala

TROPICAL RAIN GARDEN

"It was like a bridge, you might say the corridor was an environmental bridge to the rest of the show."

For her first retrospective in 1967, marking the reopening of the Whitney Museum of American Art, Nevelson took an active role in the hanging of the exhibition and created a new environment that harmoniously connected different periods of her work. Designed by the artist as a transformative space, this narrow, darkened corridor – lined with wall pieces and columns – led to her most recent explorations, which incorporated new materials such as Plexiglas and metal. In the same spirit, the atmospheric quality of *Tropical Rain Garden* is evoked here to guide visitors toward her monumental wooden works, notably *Homage to the Universe*, and the *Atmosphere and Environment* series, which expanded sculpture to the scale of the landscape.



Louise Nevelson, *Rain Forest Wall*, 1967
Wood painted black and mirror, 213 x 310 x 27 cm
Rotterdam, Museum Boijmans Van Beuningen, BEK 1448 1 a-10 f (MK)
© Estate of Louise Nevelson. Licensed by Artist Rights Society (ARS), NY/ADAGP, Paris
Photo: © Collection Museum Boijmans Van Beuningen, Rotterdam / Tom Haartsen

DREAM HOUSES

"Of course, we have lived with wood through the ages: the furniture in the house, the floors of the houses. There was a time before cement when the sidewalks were made of wood. Maybe my eye has a great memory of many centuries. »

After exploring new materials such as Plexiglas and metal, Nevelson returned to wood to create her *Dream Houses* series. The artist was constantly immersed in the materials she shaped, and her home-studio served as a matrix for the development of her environments in the late 1950s. Subsequently, the house itself became the subject of her work through sculptures in the form of unique boxes, sometimes at human scale, pierced with multiple doors and windows, creating an ambiguous interplay between voyeurism and the unveiling of intimate space. While for Nevelson the house embodied a place where the richness of the inner world could flourish, this representation of domestic space also had political resonance in light of Silvia Federici's 1975 manifesto, *Wages Against Housework*.

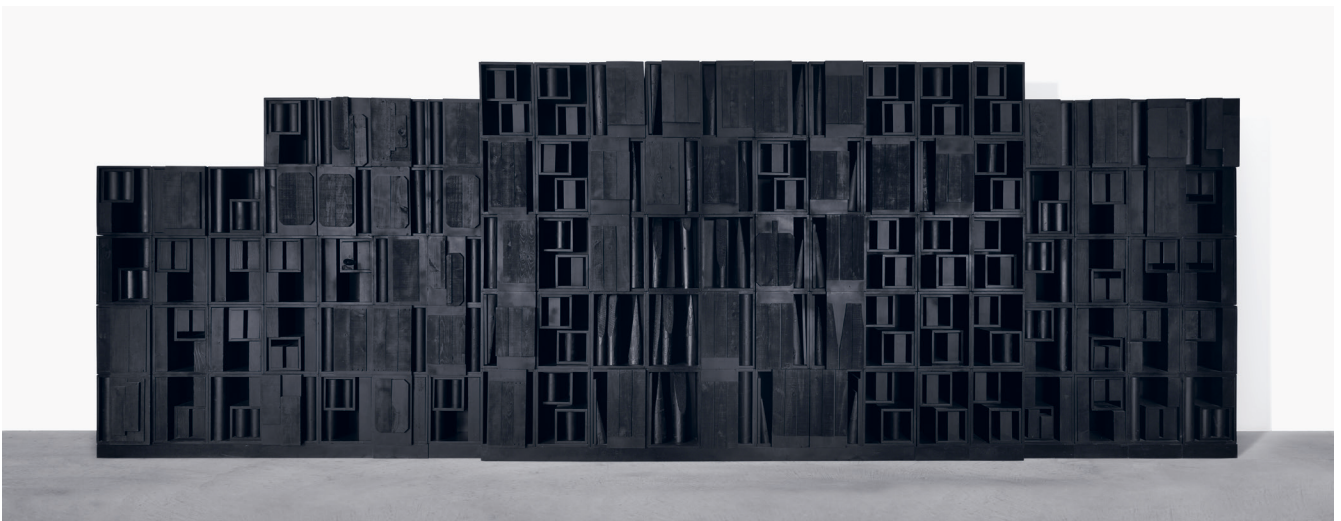


Louise Nevelson photographed by Marvin W. Schwartz, 1972
New York, Whitney Museum of American Art
© Estate of Louise Nevelson. Licensed by Artist Rights Society (ARS), NY/ADAGP, Paris
Photo: © Digital image Whitney Museum of American Art / Licensed by Scala

HOMAGE TO THE UNIVERSE

"The black for me somehow contains the silhouette, essence of the universe."

Like her striking works of the 1960s with their remarkable command of composition and use of geometric patterns, the wall *Homage to the Universe* focuses on the essential: the boxes contain shadows and attempt to contain the outside world through a subtle play of reflected light. While it resonates with the aesthetic climate of Color Field Painting, championed notably by her friend Mark Rothko, who promoted painting that spread across vast, uniform fields of color, Nevelson affirmed the cosmic scope of her creative vision with this monumental wall, expressing her wonder at the depth of the universe. Like Hamlet, who "could be bounded in a nutshell and count [him]self a king of infinite space" (*Hamlet* II.ii), Nevelson pays a celestial and Shakespearean tribute to the immensity of the cosmos.

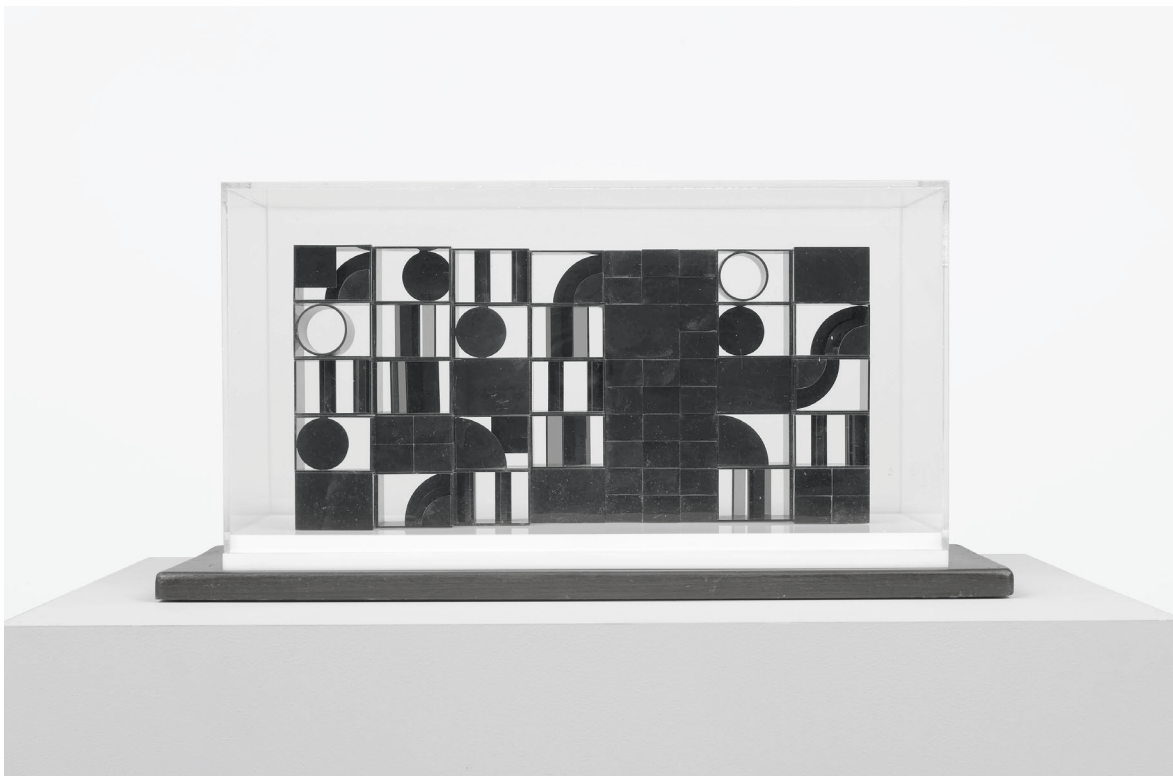


Louise Nevelson, *Homage to the Universe*, 1968
Wood painted black, 284.5 × 862.5 × 30.5 cm
Private collection, courtesy Giò Marconi, Milan
© Estate of Louise Nevelson. Licensed by Artist Rights Society (ARS), NY/ADAGP, Paris

ATMOSPHERE AND ENVIRONMENT

"Space has an atmosphere, and what you put into that space will color your thinking and your awareness. The whole body is in space. We are space."

Louise Nevelson's work unfolded across the plurality of spaces that she strove to shape: the galleries that hosted her early installations, her home-studios, the city of New York, and even the immaterial space of dance, where bodies came alive. From the mid-1960s, her reflections extended to public space with the monumental *Atmosphere and Environment* series, executed in aluminum and later in Corten steel – durable materials that anchored her work in time. In that series, she considered the city and nature as actors in an abstract theater, where fragmented images appeared and vanished as the viewer moved past the multiple windows that punctuate the composition. She thus reinvented her work by creating a new atmospheric experience, further developing her approach to the environment as a comprehensive, landscape-scale installation.



Louise Nevelson, *Model for « Atmosphere and Environment IV »*, 1966
Plexiglas, 29.8 × 61 × 23.8 cm
New York, Whitney Museum of American Art, 2003.430
Gift of Peter Lipman, in memory of Jean and Howard Lipman
© Estate of Louise Nevelson. Licensed by Artist Rights Society (ARS), NY/ADAGP, Paris
Photo: © Digital image Whitney Museum of American Art / Licensed by Scala



THE CENTRE POMPIDOU-METZ PODCAST

Et si je te raconte... the podcasts of the Centre Pompidou-Metz invite listeners behind the scenes of exhibitions through the voices of all those involved in their conception and installation: curators, research coordinators, exhibition designers, editors, registrars, conservators, and more.

Next episode:
[Louise Nevelson. Mrs. N's Palace](#)

4.

ASSOCIATED PROGRAM

The associated program, which brings the exhibition to life, highlights the figures who influenced Nevelson, particularly in the field of dance – offering an opportunity to reinterpret the work of iconic modern dance choreographers (Mary Wigman, Loïe Fuller, Martha Graham, and even her friend and collaborator Merce Cunningham) for the contemporary dance scene.

PERFORMANCE

Ashley Chen
Cunningham Solos
KASHYL-ASHLEY CHEN COMPANY
SAT. 24.01.26
Gallery 2 | 15:00

Ashley Chen, performer and choreographer, explores two major solos choreographed and danced by Merce Cunningham. The first, *Idyllic Song* (1944), sculpts space and time through continuous movement. The second, *Changeling* (1957), pushes the gesture to the point of rupture.

"The choreographic legacy of Cunningham has shaped the world of contemporary dance. Using and revisiting this legacy allows us to present a new approach and to make it our own." — Ashley Chen

Performance also held on the opening night, FRI. 23.01.2026



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PERFORMANCE

Ola Maciejewska
Loïe Fuller: Research
SAT. 24.01.26
Studio | 16:00

With *Loïe Fuller: Research*, choreographer Ola Maciejewska offers a new perspective on the serpentine dances invented by Loïe Fuller at the beginning of the 20th century. Maciejewska deconstructs this historical reference through hybrid propositions presented in the form of a sculptural construction, intensifying the centrifugal force of a body caught in circular motion. The visible and the invisible, the material and the ephemeral, the real and the imaginary are skillfully intertwined, playing with what is given to be seen. In her own words, the choreographer "negotiates with a ghost," engaging with the history of dance to create a visual poem, a fantastical tale—a fascinating cabinet of curiosities that is both timeless and contemporary.



© Martin Argyroglo

PERFORMANCE

Latifa Laâbissi

Écran Somnambule / Solo

SUN. 29.03.26

Gallery 2 | 11:30 & 15:00

Latifa Laâbissi chooses to slow down, distort, and stretch the shortest dance she has ever performed: the solo *Hexentanz* (The Witch's Dance) by Mary Wigman, created in 1914—an "expression" dance that demands total engagement of the self. This dance combines ecstasy and sacrifice, as in *Schicksalslied* (Song of Destiny) from 1925, in which Mary Wigman oscillates between the extreme figures of the witch and the priestess. Drawn from a 1926 film excerpt lasting 1 minute and 40 seconds, the solo expands to 32 minutes and becomes the matrix of the project *Écran somnambule*. Presented in dialogue with Nevelson's works at the heart of the exhibition, the performance takes on a new dimension, truly transforming the gallery into a stage space.

CONFERENCES

Behind the scenes of the exhibition

Mrs. N's Palace

by Anne Horvath, Curator of the exhibition

THU. 19.03.26 | 18:30

Auditorium Wendel

The Centre Pompidou-Metz presents a series of talks dedicated to uncovering the behind-the-scenes processes of exhibitions—from their initial conception to their realization, including scenography, technical aspects, and the hidden facets of research. For the exhibition Louise Nevelson. Mrs. N's Palace, this talk focuses on two specific areas of preparatory research. The first draws on the combined archives of Louise Bourgeois and Louise Nevelson to highlight both the parallel trajectories of the two sculptors and their individual singularities, while the second examines the challenges involved in reconstructing Nevelson's environments for the exhibition.



© Nadia Lauro

CONFERENCES

ONE SUNDAY, ONE ARTWORK SERIES

Gallery 2

Conceived as a privileged space for exchange, this program invites art historians and curators, artists, writers, and researchers to share their perspectives on a work on display, thereby offering the opportunity to explore and rediscover the exhibitions from a different angle.

Louise Nevelson and Environments by Anne Horvath, Curator of the exhibition SUN. 25.01.26 | 10:30 & 11:45

At the heart of her first environment, entitled *Moon Garden + One*, created in 1958 and exceptionally reconstructed for the exhibition, this talk reveals the artist's creative process leading to an artistic form that would soon be known as installation. From the occupation of space to the blue lighting enveloping the wall sculptures, Nevelson conceived this total work down to its finest details.

Louise Nevelson and Scrap by Deborah Laks, art historian SUN. 08.02.26 | 10:30 & 11:45

Author of *Des déchets pour mémoire – L'utilisation de matériaux de récupération par les nouveaux réalistes* (1955–1975), Deborah Laks examines Nevelson's wooden sculptures through the lens of her use of found objects in the creative process, offering an opportunity to explore how the artist's demiurge-like hands transform the city's discarded materials into palaces worthy of the greatest monarchs.

Louise Nevelson and the Moving-Static-Moving Figures by Hélène Marquié, Head of the Gender Studies Department at Paris 8 University SUN. 29.03.26 | 10:30

A dance historian and specialist in gender studies, Hélène Marquié sheds light on Nevelson's work through the lens of Martha Graham's choreographic thinking, which profoundly influenced the sculptor's early imagination, as evidenced notably by her series of articulated terracotta pieces, *Moving-Static-Moving Figures*.



Louise Nevelson, *Moving-Static-Moving Figure*, circa 1945
Terracotta painted black, brass tube, and steel tube, 62.2 × 32.1 × 24.1 cm
New York, Whitney Museum of American Art, 69.159.7a-c
Gift of the artist
© Estate of Louise Nevelson. Licensed by Artist Rights Society (ARS), NY/ADAGP, Paris
Photo: © Digital image Whitney Museum of American Art / Licensed by Scala

YOUNG AUDIENCE

INTRA-

Marine Chevanse

FROM 23.01 TO 22.05.26 | 11:00 - 15:00

SAT. SUN. + PUBLIC HOLIDAYS | 90'

Open on Monday, Wednesday, Thursday, and Friday at 3:00 PM during school holidays in Zone B.

INTRA- is a jewel box on a human scale, designed for those who enter it. The body—a container of our restlessness—follows a line of production where the hands are in action: daring to open drawers warped by time, wrapping oneself in velvet and found objects to compose, accumulate, bind, and twist materials gathered in resonance with our everyday environments.



© Marine Chevanse / 2025

CAPSULE

La Capsule was designed as an intermediate space, between exhibition gallery and studio, where the public is invited to participate in activities connected to the museum's programming. A space of great freedom, La Capsule serves as a place for experimentation and a creative laboratory for emerging or established artists who are invited to work there.

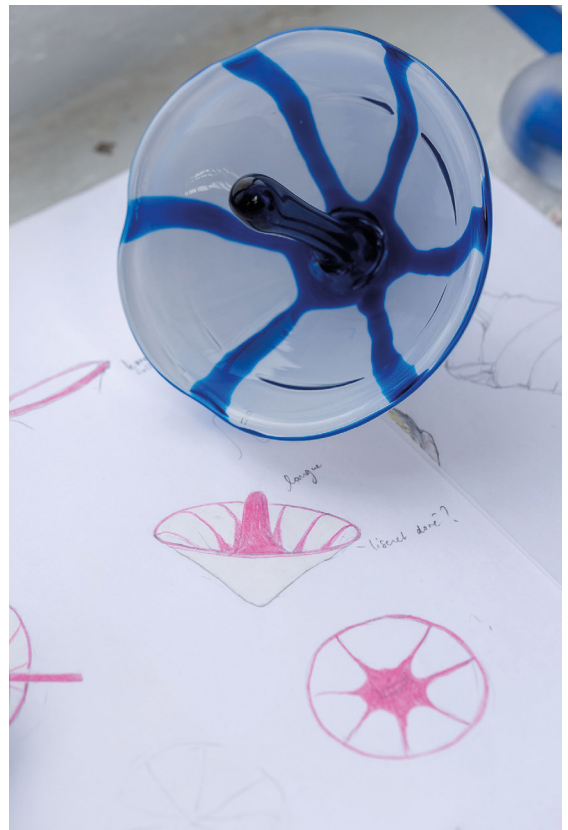
LES BOUSILLÉS

Linda Sanchez

FROM 21.01 TO 17.05.26 | 14:00 - 18:00

WED. SAT. SUN. + PUBLIC HOLIDAYS

It was in 2024, during her residency at the Saint-Louis crystal factory, that Linda Sanchez developed her series *Les Bousillés*. Inspired by the omnipresent rotational movement in the workshop, this exhibition offers an opportunity to share the artist's reflection on this circularity. Created in close collaboration with the factory's artisans, a collection of crystal spinning tops in various shapes will be set in motion within La Capsule.



© Tazio / Fondation d'entreprise Hermès
© Adagp, Paris, 2025

ACCESSIBILITY

Build My Paper Tropical Garden FRI. 06.03.26

On the occasion of the exhibition dedicated to Louise Nevelson, the Centre Pompidou-Metz is offering its accessibility partners a creative reinterpretation project of the artist's works. Children will be invited to imagine and create a collective sculpture made of stacked boxes forming a wall, in the style of Nevelson's iconic assemblages. Each box will contain a secret message, allowing everyone to leave a personal mark at the heart of the shared artwork.

EDUCATIONAL AND ARTISTIC OBJECTIVES

Discover a major 20th-century artist and her work.
Cultivate artistic sensitivity and develop a critical eye.
Understand the diversity of Louise Nevelson's works.
Express an emotion, an aesthetic response, or a personal judgment.
Draw on one's knowledge and experiences to better understand a work of art.
Encourage individual creativity within a collective project.

WED. 11.02.26 : Introductory visit to the exhibition.

WED. 04.03.26 : Second visit + selection of reference works + formation of teams..

FROM 11.03 TO 25.03.26 : Time for creation and construction at the Pioche Social Center in Metz.

WED. 01.04.26 : Presentation and unveiling of the sculpture at the Pioche Social Center in Metz.

SCHOOL AND STUDENT AUDIENCES

On the occasion of the exhibition Louise Nevelson. Mrs. N's Palace, art and cultural education activities as well as special meetings are scheduled.

Special Day: Louise Nevelson / The Architecture of the Centre Pompidou-Metz / Reuse FRI. 06.03.26

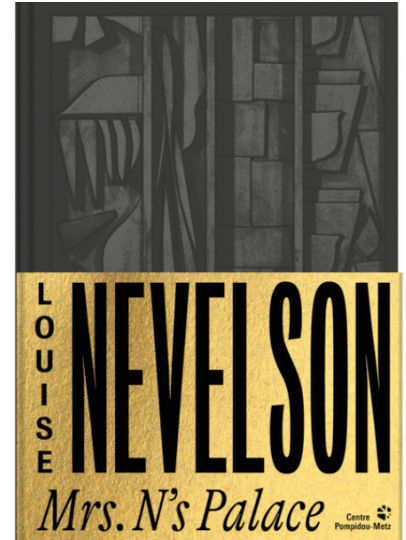
This 100% EAC (Art and Cultural Education) day brings together 120 middle school students who will explore Louise Nevelson's work through guided tours in the morning. In the afternoon, this encounter with the artworks will continue in the Auditorium with a presentation by Sébastien Champion, Mission Officer for the Inspection, who will focus on the concept of reuse in art and architecture, with a particular emphasis on the architecture of Shigeru Ban.

Special Day: Louise Nevelson and the Art of Reuse THU. 12.03.26 FRI. 13.03.26

Two CM (upper primary) classes, one class per date, will participate in these two 100% EAC (Art and Cultural Education) days. Following the same principle, 50 upper primary students will take part in a workshop led by Guénaëlle Le Bras, architect and advisor for the Moselle Council for Architecture, Urban Planning, and the Environment (CAUE 57). She will guide them in reflecting on the highly relevant theme of reuse, following the creative process of the artist Louise Nevelson. By assembling discarded objects, the students will create a collective architectural innovation.

Other activities are planned: teacher training sessions led by liaison teachers, resources available on the Education section of the museum's website, meetings with students to present the exhibition at the Centre Pompidou-Metz and offsite, newsletters targeting these audiences, and a mailing sent to 1,500 schools, among others.

Richly illustrated, it offers an unprecedented dive into Nevelson's unique universe of immersive monumental environments, which reconfigure the relationship between sculpture, architecture, and space.



Publication: January 2026

Excerpt from the catalogue Louise Nevelson. Mrs. N's Palace

Marie Darrieussecq, "Queen Louise"

"Among all the titles she humorously and stylishly gave herself, 'the original recycler' suits her better than 'the witch' or 'the shaman-priestess,' which the press often used. She also takes pride in the name 'scavenger,' sharper and less pejorative than the French 'charognard.' Recycling—this idea must be taken seriously: Nevelson was one of the pioneers with this gesture. She gives new life to the debris of 'grandeur'—she often emphasizes this word. In a fragmented world, already overflowing, where the Anthropocene disaster is taking shape even before it had a name, in a world of raw consumption, Nevelson gleans. She collects. She also collects in a violent sense, in the sense that she takes for others. Glory would have to wait until she was seventy. At the same time, another brilliant gatherer of images and objects was patiently building her work: Agnès Varda. The other Louise also reused extensively. This art of gleaning, traditionally feminine, is an art of discovery: nothing is lost, only found; objects are ennobled when they were on the verge of dissolving into the dump of our discarded things."

Nevelson continued this technique of recycling throughout her life. The elements are sometimes very minimal, as in *Homage to the Universe*—a large panel repeating the shape of a book in different sizes—while *Untitled* (1982) is made of chair backs, a Y-shaped pipe, bed or armchair legs, scraps of circular cutouts, a broom handle, possible elements of stringed instruments, and other less identifiable pieces of wood. The whole has something of a flattened steam locomotive; of an accident where the three dimensions were crushed by something stronger than themselves. What unfolds rhythmically between them draws us into an elsewhere that does not necessarily have a name. The point is not, except out of curiosity, to identify the bric-a-brac, to distinguish the odds from the ends; rather, it is to glimpse an elsewhere beyond the great dump of the world. A contemporary interpretation would be to hear in scavenger the idea of avenging the planet: we throw wood into the trash, and Nevelson offers us ways to rethink the forest through the dead branches of our possessions.”

6.

TOURING

The exhibition Louise Nevelson. Mrs. N's Palace is conceived and organized by the Centre Pompidou-Metz. It is presented at the Centre Pompidou-Metz, and later adapted and shown at the Musée Soulages in Rodez from October 17, 2026, to March 7, 2027.

Following its presentation at the Centre Pompidou-Metz, the Musée Soulages will host a version of Louise Nevelson. Mrs. N's Palace adapted to its spaces. Exhibiting Louise Nevelson at the Musée Soulages is a natural fit, as the works of the two artists intersect in many ways. Pierre Soulages was an admirer of Nevelson's work and owned numerous catalogues of her past exhibitions in his library, which is now preserved at the Soulages Museum. The Aveyron-born painter shared with her a similar approach to exploring the color black, valued for its radicalism and the interplay of light and shadow it produces. Both artists also demonstrate a keen attention to the environment and spatial dimension of the artwork, even in its architectural aspects. In 1958, Soulages visited Nevelson's studio, remarking about her art: "It's not just sculpture, it's an entire world that opens up to us."

The exhibition at the Musée Soulages, which will present nearly one hundred works including sculptures, collages, prints, and films, will be organized into five main sections. It will examine the sculptor's work in relation to dance, showcase her *Magic Garden* and the symbolic constructions dedicated to dawn and dusk, as well as her *Dream Houses*. The tour will conclude with large abstract and geometric wall pieces. Sculptures from environments in black, gold, and white will be displayed, highlighting the diversity of Nevelson's work as well as its immersive and profoundly vibrant character.

musée soulages
epcc **RODEZ**

The largest collection of Soulages' works in the world

Represented in over 90 museums worldwide, Pierre Soulages (1919–2022) is one of the major figures of abstraction. In his hometown of Rodez, he and his wife Colette Soulages made three donations totaling more than 500 works, reflecting his entire output: oil paintings on canvas, works on paper, all of his printed works, the Conques stained-glass panels, three gilded bronzes, and the *Sumo Tournament* vase (Sèvres, 2000). In 2023, the museum was further enriched by a new donation from Colette Soulages (7 Outrenoirs).

Designed and conceived by the Catalan firm RCR Arquitectes (Roques & Passelac, associated practice), resolutely of its time, the building extends over more than 6,000 m². RCR were awarded the prestigious Pritzker Prize in 2017. At the heart of the Jardin du Foirail, a sequence of cubes clad in Corten steel stretches from west to east. Beyond its monographic dimension, the museum presents itself as a place for the discovery of artistic techniques and the driving forces behind creation. The museum features a large temporary exhibition gallery designed to host events of both international and national significance.

From April 11 to September 13, 2026, the Musée Soulages will host a temporary exhibition dedicated to the Japanese artist Hiroshi Sugimoto.

More information: musee-soulages-rodez.fr

7.

PARTENAIRES

The Centre Pompidou-Metz represents the first example of decentralizing a major national cultural institution, the Centre Pompidou, in partnership with local authorities. As an autonomous institution, the Centre Pompidou-Metz benefits from the experience, expertise, and international reputation of the Centre Pompidou. It shares with its parent institution the values of innovation, generosity, multidisciplinary practice, and openness to all audiences.

It also develops partnerships with museums and cultural institutions around the world. In addition to its exhibitions, the Centre Pompidou-Metz offers dance performances, concerts, cinema, and lectures.

The Centre Pompidou-Metz is supported by Wendel, its founding patron.



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galerie gmurzynska

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WENDEL, FOUNDING PATRON OF THE CENTRE POMPIDOU-METZ

Since its opening in 2010, Wendel has been actively supporting the Centre Pompidou-Metz. Wendel chose to support an emblematic institution whose cultural influence reaches the widest possible audience.

In recognition of its long-standing commitment to culture, Wendel was awarded the title of "Grand Patron of Culture" in 2012.

Wendel is one of the very first publicly listed investment companies in Europe. It operates as a long-term investor, requiring shareholder engagement that fosters trust, constant attention to innovation, sustainable development, and promising diversification opportunities.

Wendel's expertise lies in selecting leading companies, such as those in which it currently holds stakes: ACAMS, Bureau Veritas, Crisis Prevention Institute, Globeducate, IHS Towers, Scalian, Stahl, and Tarkett. Through Wendel Growth, the group also invests directly or via funds in innovative, high-growth companies. In 2023, Wendel announced plans to develop a private asset management platform for third-party clients alongside its own investment activities. In this context, Wendel completed the acquisition of a 51% stake in IK Partners in May 2024 and announced the acquisition of 75% of Monroe Capital on October 22, 2024.

Founded in 1704 in Lorraine, Wendel developed over 270 years in various sectors, including steel, before focusing on long-term investing in the late 1970s.

The Group is supported by its reference family shareholder, composed of around 1,300 Wendel family shareholders organized within the family company Wendel-Participations, which holds a 39.6% stake in Wendel.

CONTACTS

Christine Anglade
+ 33 (0) 1 42 85 63 24
c.anglade@wendelgroup.com

Caroline Decaux
+ 33 (0) 1 42 85 91 27
c.decaux@wendelgroup.com

WWW.WENDELGROUP.COM

in Wendel

@WendelGroup

P A C E

PACE GALLERY

Pace is a leading international art gallery representing some of the most influential artists and estates of the 20th and 21st centuries, founded by Arne Glimcher in 1960. Holding decades-long relationships with Alexander Calder, Jean Dubuffet, Agnes Martin, Louise Nevelson, and Mark Rothko, Pace has a unique history that can be traced to its early support of artists central to the Abstract Expressionist and Light and Space movements. Now in its seventh decade, the gallery continues to nurture its longstanding relationships with its legacy artists and estates while also making an investment in the careers of contemporary artists, including Torkwase Dyson, Loie Hollowell, Robert Nava, Adam Pendleton, and Marina Perez Simão.

Under the current leadership of CEO Marc Glimcher and President Samanthe Rubell, Pace has established itself as a collaborative force in the art world, partnering with other galleries and nonprofit organizations around the world in recent years. The gallery advances its mission to support its artists and share their visionary work with audiences and collectors around the world through a robust global program anchored by its exhibitions of both 20th century and contemporary art and scholarly projects from its imprint Pace Publishing, which produces books introducing new voices to the art historical canon. This artist-first ethos also extends to public installations, philanthropic events, performances, and other interdisciplinary programming presented by Pace.

Today, Pace has eight locations worldwide, including two galleries in New York — its eight-story headquarters at 540 West 25th Street and an adjacent 8,000-square-foot exhibition space at 510 West 25th Street. The gallery's history in the New York art world dates to 1963, when it opened its first space in the city on East 57th Street. A champion of Light and Space artists, Pace has also been active in California for some 60 years, opening its West Coast flagship in Los Angeles in 2022. The gallery maintains European footholds in London and Geneva as well as Berlin, where it established an office in 2023. Pace was one of the first international galleries to have a major presence in Asia, where it has been active since 2008, the year it first opened in Beijing's vibrant 798 Art District. It now operates a gallery in Seoul and opened its first gallery in Japan in Tokyo's Azabudai Hills development in 2024.

CONTACT

info@pacegallery.com
+1 212 421 3292

galerie gmurzynska

GALERIE GMURZYNSKA

Established in 1965 Galerie Gmurzynska has been for over three generations a leading gallery for 20th century masters with a strong focus on in-depth research. Known for its museum quality and uniquely-curated exhibitions, the gallery has published over 300 art historically recognised books and collaborated with the world's leading museums and scholars. Representing important 20th century artist estates, Galerie Gmurzynska has its primary gallery locations in Zurich and New York.

The gallery was founded in 1965 in Cologne, Germany by the Polish born Antonina Gmurzynska. Up until 1971 the gallery's program focused on Surrealism and international Constructivism and the Avant-garde. Subsequently, classic Modern art with a special focus on Picasso, Kurt Schwitters, Fernand Léger, Lyonel Feininger, and Robert and Sonia Delaunay were incorporated into the gallery's program.

From 1986 Krystyna Gmurzynska continued expanding the gallery's classic modern program and in 1991 the gallery's new Cologne building constructed by the Swiss architect, Roger Diener, was inaugurated. In 1996 Mathias Rastorfer became a partner of both extensions of the gallery, having been with it since 1991 when he left his position as Associate Director at Pace Gallery in New York. Under his influence and in addition to the gallery's traditional repertoire, the work of contemporary artists such as Donald Judd, Louise Nevelson and Yves Klein amongst others, were incorporated.

Forty years after its establishment, Krystyna Gmurzynska and Mathias Rastorfer relocated the gallery from Cologne to its new flagship location in Zurich's Paradeplatz in 2005. The building that currently houses the gallery dates back to 1857 and it is the same block in which the Dada movement was founded in 1917, presenting its first exhibition at Galerie Dada. Zaha Hadid designed the internal architecture on the centenary of Dada for a Kurt Schwitters exhibition, which remained in situ for nearly a decade. In 2018, Galerie Gmurzynska opened a branch in New York's Upper East Side and in 2025, on the occasion of its 60th Anniversary, the gallery inaugurated a flagship gallery in the landmark Fuller Building on 57th & Madison.

CONTACT

Mathias Rastorfer
CEO & Co-Owner
mathias.rastorfer@gmurzynska.com

8.

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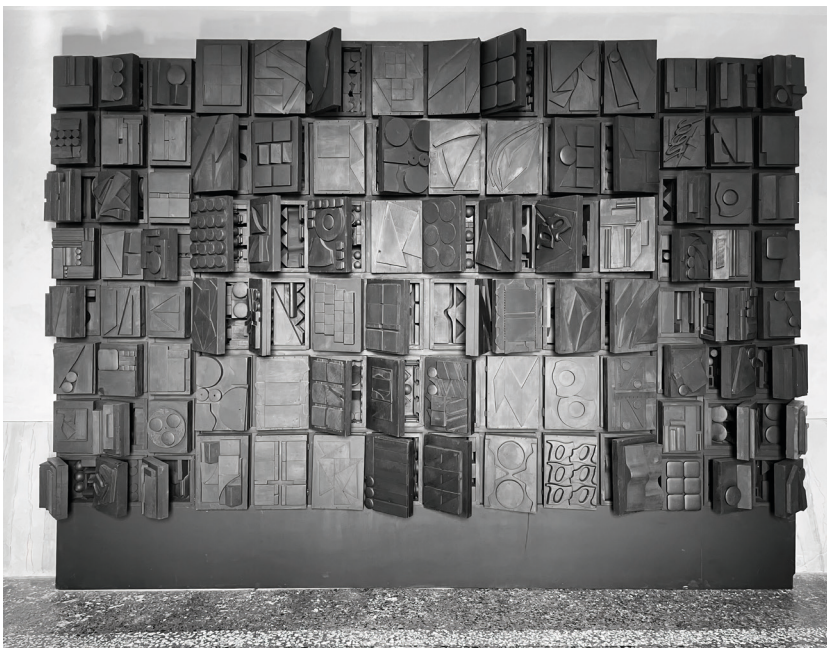
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11 Rue Duguay-Trouin 75006 PARIS

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Louise Nevelson, *Black Secret Wall*, 1970
Wood painted black, 256 x 320 x 30 cm
Lugano, Galleria Allegra Ravizza
© Estate of Louise Nevelson. Licensed by Artist Rights Society (ARS), NY/ADAGP, Paris
Photo: © Galleria Allegra Ravizza, Lugano



Louise Nevelson, *Dawn's Presence II*, 1969-1975
Wood painted white, 247.7 × 198.1 × 144.8 cm. Private collection
© Estate of Louise Nevelson. Licensed by Artist Rights Society (ARS), NY/ADAGP, Paris



Louise Nevelson, *Magic Garden*, 1953-1955
Etching on paper, 75.6 × 55.9 cm
Edition of 20, artist's proof
Courtesy Pace Prints, New York
© Estate of Louise Nevelson. Licensed by Artist Rights Society (ARS), NY/ADAGP, Paris



Louise Nevelson, *Untitled (Sculpture)*, circa 1980
Cardboard and wood on panel, 122 × 78.7 × 3.1 cm
Private collection, courtesy Giò Marconi, Milan
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CENTRE POMPIDOU-METZ

1, parvis des Droits-de-l'Homme - 57000 Metz

+33 (0)3 87 15 39 39

contact@centrepompidou-metz.fr

centrepompidou-metz.fr

 Centre Pompidou-Metz

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Every day except Tuesdays and May 1st

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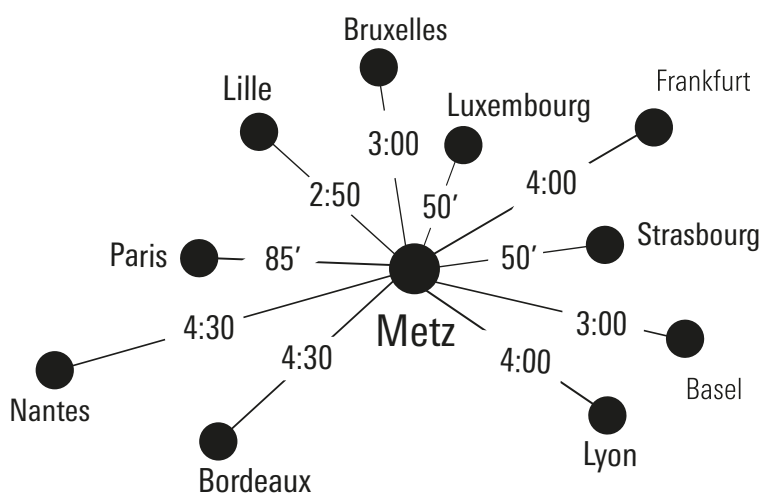
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PRESS CONTACTS

CENTRE POMPIDOU-METZ

Regional Press

Elsa de Smet

Phone : +33 (0)3 87 15 39 64

+33 (0)7 72 24 88 68

presse@centrepompidou-metz.fr

CLAUDINE COLIN COMMUNICATION, A FINN PARTNERS COMPANY

National and International Press

Laurence Belon

Phone : +33 (0)1 42 72 60 01

+33 (0)7 61 95 78 69

laurence.belon@finnpartners.com

