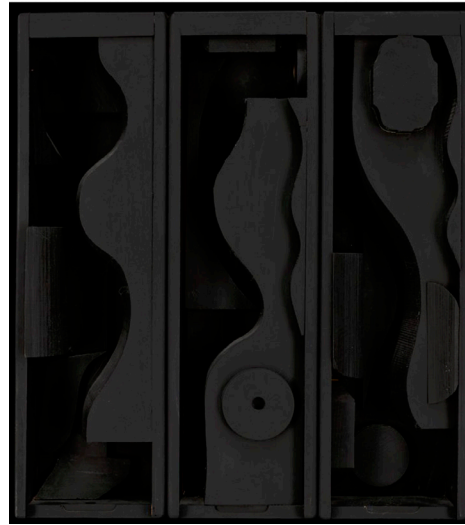


LOUISE NEVELSON

1899 - 1988



1) *Night Leaf*, 1969
Multiple in black plastic
edition of 150, 32 x 32 cm
©D.R., Courtesy Jeanne Bucher
Jaeger, Paris-Lisbonne

2) *Night blossom*, 1973
Black wood, 33,5 x 37cm
Edition of 100
©D.R., Courtesy Jeanne Bucher
Jaeger, Paris-Lisbonne

American sculptor of Ukrainian origin, Louise Nevelson was shown for the first time in Europe at the gallery in 1958, with Omci-kous and Mihaïlovitch. Her immense constructions in black wood and plexiglass were notably presented in 1969, before her monumental work «Dark Prescience» was featured in the successful exhibition «L'Espace en Demeure» in 1978. In 2018, 40 years later, the gallery presented the artist in an exhibition extending the theme «Le Féminin Demeure.»

«I want to become a sculptor and I don't want the help of color,» declared the child who would, throughout her life, inhabit space with her massive and poetic sculptures. Of Russian origin and Jewish tradition, her family emigrated to the United States in 1905, where Louise Nevelson received a dual inheritance: the climate of free thought advocating gender equality in which she was raised, and craftsmanship – her grandfather was a wood merchant and her father worked in a factory dedicated to the same material – which she would later prioritize. In 1920, she married and settled in New York, where she could devote herself to her passions: painting, dance, singing, piano, and theater. In 1931, divorced, she traveled alone to Europe, where she deepened her knowledge of Cubism under her teacher in Munich, Hans Hofmann (1880-1966), as well as «primitive arts,» notably at the Musée de l'Homme in Paris, where she discovered African art. Returning to New York, she became an assistant to the Mexican painter Diego Rivera (1886-1957), who created a series of murals for the New Workers School. At the Art Students League, she again took classes with H. Hofmann, but also with the German George Grosz (1893-1959). At the same time, she presented her first paintings and her anthropomorphic sculptures. In the 1940s, in addition to her first solo exhibition at the Nierendorf Gallery in New York, L. Nevelson began to learn engraving, a technique she would practice all her life. Under the influence of Cubism and «primitive art,» she moved away from traditional sculpture and created assemblages, composed of found pieces of wood. In the 1950s – a pivotal stage –, visits to archaeological sites and the sight of pre-Columbian building facades in Mexico inspired her to create environments, consisting of several elements juxtaposed in space.

Her sculptures then resembled walls, large-scale constructions in painted wood or ensembles formed of strictly geometric structures, in the manner of «Tropical Garden II» (1957); they were covered in a single color, matte black or gold, unifying everything and camouflaging the original identity of the different pieces. A convinced abstractionist, the artist was also influenced by the theater and dance that she had practiced from a very young age. Her sculptures quickly took on a dynamic character and were set in motion, like her «Moving-Static-Moving-Figures.» In addition to her presentation in Europe at the Jeanne Bucher gallery, the year 1958 marked a turning point in her career with the exhibition «Moon Garden + One» at the Grand Central Moderns gallery in New York: large crates, of variable geometry, filled with uniformly black found objects, were stacked into wall sculptures reminiscent of bas-reliefs, energizing the space. In 1959, she exhibited her first environment composed of white totemic figures, «Dawn's Wedding Feast,» dedicated



Louise Nevelson. *Mrs. N's Palace*, 2026. Centre-Pompidou-Metz © Centre Pompidou-Metz / Marc Damage / 2026 / Exposition Louise Nevelson



Matière et Mémoire, group show, 2013, Galerie Jeanne Bucher Jaeger, rue de Seine Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

to the theme of marriage, which was recurring in her work; experimenting with multiple techniques and materials, she continued the creation of her «monstrous knick-knacks,» as artist Jean Arp (1886-1966) called them, after discovering «Sky Cathedral» (1958). In 1966, she made her first metal sculptures with aluminum, followed by small works in plexiglass in 1967. She undertook monumental commissions and created one of the first sets in corten steel, «Atmospheres and Environment X» (1969), for Princeton University, followed by «Night Presence IV» (1972) in New York. A recognized figure in the American scene, L. Nevelson was chosen in 1962 to represent the United States at the Venice Biennale and, two years later, exhibited at Documenta in Kassel. Several retrospectives have been dedicated to her. In 1979, she was elected a member of the American Academy and Institute of Arts and Letters. The Whitney Museum organized, for her eightieth birthday, the exhibition «Atmospheres and Environments.» Unclassifiable, this artist, whose works are preserved in the greatest international collections, plays a major role in the history of modern sculpture in the United States.

Fanny Drugeon, Excerpt from the *Universal Dictionary of Women Creators*

© Éditions des femmes – Antoinette Fouque, 2013, AWARE: Archives of Women Artists, Research and Exhibitions

The gallery is collaborating with the Centre Pompidou-Metz on the Louise Nevelson retrospective, *Mrs. N's Palace*, running from January 24 to August 31, 2026. Fifty years after her last exhibition in France, in 1974, the exhibition at the Centre Pompidou-Metz invites visitors to immerse themselves in her diverse atmospheres, in the hope of fulfilling Louise Nevelson's wish to present her sculptures as part of a total space, a narrative that opens the doors to her imaginary world.



Louise Nevelson, c.1969, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

Exhibitions at the Gallery:

- October 18, 2025 - January 10, 2026, *Avènement*, centenary of the gallery
- October 19, 2017 - December 2, 2017: "Le Féminin Demeure"
- November 19, 2013 - January 25, 2014: "Matière et Mémoire. La Demeure du Patriarche"
- October 23 - December 20, 2008: Inauguration of Espace Marais, "Expansion-Résonance"
- FIAC 1997 - September 30 - October 6, 1997, and at the Gallery - October 7 - December 6, 1997: "Pour un jubilé 1947-1997"
- October 11 - November 18, 1978: "L'Espace en Demeure – Nevelson, Vieira da Silva, Abakanowicz"
- May 2 - June 7, 1969: "Sculptures récentes"
- October 14 - November 8, 1958: "Pierre Omcikous, Louise Nevelson, Batta Mihailovitch"