

Louise Nevelson

March 11 – April 29, 2023
1201 South La Brea Avenue
Los Angeles



Louise Nevelson, *Sky City I*, 1957-1959 © 2023 Estate of Louise Nevelson / Artists Rights Society (ARS), New York

Los Angeles – Pace is pleased to present an exhibition of work by Louise Nevelson at its Los Angeles gallery. Running from March 11 to April 29, the show will feature iconic, monochromatic wooden sculptures, mixed media collages, and sculptural wall reliefs created by the artist between the 1950s and 1980s. Marking the fifth exhibition dedicated to Nevelson’s work ever mounted in Los Angeles, this immersive presentation will highlight the relationship between Nevelson as a sculptor and her lifelong practice of creating wall-based assemblage and collage.

Deeply engaged with the legacies of Cubism and Constructivism, Nevelson’s artworks have been celebrated for incorporating unexpected combinations of materials and forms. As part of her distinctive approach to abstraction, the artist often explored the visual possibilities of compartmentalized elements and forms, a strategy that recurs across her sculpture, assemblage, collage, and jewelry making. Throughout her career, Nevelson nurtured an artistic practice marked by tireless and vigorous experimentation with materiality, shape, and space.

The upcoming presentation of Nevelson’s work at Pace in Los Angeles will speak to her pioneering yet historically overlooked role in the development of what came to be known as installation art. Bespoke design elements—including accent walls, tinted windows, and blue gel lighting—reference Nevelson’s iconic “environments,” which proposed new ways of seeing and experiencing art.

Among the highlights of the exhibition are large-scale, black-painted wooden sculptures such as the monumental *Untitled (Sky Cathedral)* (1970-75); rare white-painted sculptures—including the wall-mounted *Southern Shores VII, XII and XV* (1966) and the freestanding *Chapel Study* (ca. 1975), a columnar structure produced by Nevelson ahead of the 1977 dedication of her *Chapel of the Good Shepherd*, a sculptural environment within Saint Peter’s Church in Midtown Manhattan; and the intricate, black-painted, wall-mounted sculptures *Mirror-Shadow I* (1985) and *Mirror-Shadow VII* (1985), key examples of a rarely seen body of late work.

A selection of graphic collages—in which the artist transformed scraps of cardboard, foil, wood, metal, newsprint, and other found materials into lyrical abstractions—shed light on a lesser known but essential aspect of her practice. Tearing and combining these varied materials, Nevelson developed an aesthetic of fragmentation and re-assembly that animated the spirit of all her work as an artist. Her work in collage began in the early 1950s and continued until

the time of her death. Nevelson kept this work mostly secret during her lifetime, preferring to exhibit her sculptural works. Nevelson's work in collage opened new avenues for her explorations of light, shadow, reflection, and especially color. Deeply interwoven with her sculptural practice, collage-making was a daily act for the artist, who treated the medium almost like drawing.

Pace's Los Angeles presentation follows a landmark exhibition of Nevelson's work presented last year within the historic rooms of the Procuratie Vecchie in the Piazza San Marco in Venice. Titled *Louise Nevelson: Persistence*, the show—an official Collateral Event of the 59th Venice Biennale—featured some 60 artworks created by the artist between the 1950s and 1980s. The first major show dedicated to Nevelson's work in Italy since 2013, the exhibition was curated by Julia Bryan-Wilson, whose monographic book on the artist will be released by Yale University Press in 2023.

An exhibition of more than 50 works by Nevelson will open at the Amon Carter Museum of American Art in Fort Worth, Texas on August 27. On view through January 7, 2024, *The World Outside: Louise Nevelson at Midcentury* will spotlight Nevelson's monumental legacy in postwar American art and culture.

Pace has represented Nevelson, with whom the gallery's Founder and Chairman Arne Glimcher maintained a decades-long friendship, since 1961. The artist's first solo exhibition with Pace in 1961 has been followed by numerous presentations dedicated to her expansive practice at the gallery's international outposts. In the decades following Nevelson's death in 1988, Pace has worked closely with the Nevelson estate and cultivated a fruitful relationship with the Louise Nevelson Foundation.

Louise Nevelson (b. 1899, Kiev; d. 1988, New York), a leading sculptor of the twentieth century, pioneered site-specific and installation art. She is recognized for her sculptures comprised of discarded furniture and other wood elements found in the area surrounding her studio. Composing these elements into nested, box-like structures, she would then paint them in monochromatic black, white, or gold—transforming disparate elements into a unified structure. She also experimented with bronze, terracotta, and Plexiglas, moving as well into collage, works on paper, and the realm of public art. With her compositions, Nevelson explored the relational possibilities of sculpture, summing up the objectification of the external world into a personal landscape. Although her practice is situated in lineage with Cubism and Constructivism, her sense of space and interest in the transcendence of the object reveal an affinity with Abstract Expressionism.

Pace is a leading international art gallery representing some of the most influential contemporary artists and estates from the past century, holding decades-long relationships with Alexander Calder, Jean Dubuffet, Barbara Hepworth, Agnes Martin, Louise Nevelson, and Mark Rothko. Pace enjoys a unique U.S. heritage spanning East and West coasts through its early support of artists central to the Abstract Expressionist and Light and Space movements.

Since its founding by Arne Glimcher in 1960, Pace has developed a distinguished legacy as an artist-first gallery that mounts seminal historical and contemporary exhibitions. Under the current leadership of CEO Marc Glimcher, Pace continues to support its artists and share their visionary work with audiences worldwide by remaining at the forefront of innovation. Now in its seventh decade, the gallery advances its mission through a robust global program—comprising exhibitions, artist projects, public installations, institutional collaborations, performances, and interdisciplinary projects. Pace has a legacy in art bookmaking and has published over five hundred titles in close collaboration with artists, with a focus on original scholarship and on introducing new voices to the art historical canon.

The gallery has also spearheaded explorations into the intersection of art and technology through its new business models, exhibition interpretation tools, and representation of artists cultivating advanced studio practices. As part of its commitment to technologically engaged artists within and beyond its program, Pace launched a hub for its web3 activity, Pace Verso, in November 2021.

Today, Pace has nine locations worldwide, including a European foothold in London and Geneva, and two galleries in New York—its headquarters at 540 West 25th Street, which welcomed almost 120,000 visitors and programmed 20 shows in its first six months, and an adjacent 8,000 sq. ft. exhibition space at 510 West 25th Street. Pace's long and pioneering history in California includes a gallery in Palo Alto, which operated from 2016 to 2022. Pace's engagement



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with Silicon Valley's technology industry has had a lasting impact on the gallery at a global level, accelerating its initiatives connecting art and technology as well as its work with experiential artists. Pace consolidated its West Coast activity through its flagship in Los Angeles, which opened in 2022. Pace was one of the first international galleries to establish outposts in Asia, where it operates permanent gallery spaces in Hong Kong and Seoul, as well as an office and viewing room in Beijing. Pace's satellite exhibition spaces in East Hampton and Palm Beach present continued programming on a seasonal basis.

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