

Artist Resources – Louise Nevelson (Ukrainian-American, 1899-1988)

[Nevelson at Pace Gallery](#)

[Nevelson at MoMA](#)

[Nevelson at SAAM](#)

[Louise Nevelson Foundation](#)



Nevelson, 1976
Photograph: Lynn Gilbert

Read an [“interview as assemblage”](#) case study of the Tate’s research on Nevelson’s *Black Wall* (1959) using an interview with the artist from 1963.

Listen to or read a 1964 oral history interview with Nevelson recorded by the [Smithsonian’s Archives of American Art](#). Another interview from 1977 is available through the [Columbia Center for Oral History](#).

The first European [retrospective](#) of Nevelson’s work was organized in 1969 at the Kröller Müller Museum in The Netherlands.

Read a 1974 [interview](#) with the artist and Barbaralee Diamonstein for ARTnews: “Louise Nevelson at 75: I’ve never yet stopped digging daily for what life is about.”

In 2007, [The Sculpture of Louise Nevelson: Constructing a Legend](#) was organized by the Jewish Museum in New York and traveled to the de Young Museum in San Francisco. Read a review of the Jewish Museum’s edition in the [New York Times](#) and one of the de Young’s edition in [SF Gate](#).

[The Face in the Moon: Drawings and Prints by Louise Nevelson](#) was on display at the Whitney Museum of American Art in 2018. The exhibition examined the prolific presence of drawing throughout Nevelson’s career.

In 2018-2019, the Gibbes Museum of Art launched [A Dark Place of Dreams: Louise Nevelson with Chakaia Booker, Lauren Fenterstock, and Kate Gilmore](#), tracing Nevelson’s impact on contemporary female artists.

The Institute of Contemporary Art Miami installed a [solo exhibition](#) in 2019 to feature Nevelson’s assemblage works from the 1970s.

Louise Nevelson: Architect of Light and Shadow was on display at [Reynolda House](#) in 2022.

In 2022, [Louise Nevelson: Persistence](#) was installed in Venice during the Biennale. Read an [interview](#) with the curator, Julia Bryan-Wilson, and Pace Gallery’s founder, Arne Glimcher, about the exhibition, which was held 60 years after Nevelson represented the US at the Biennale.

[The World Outside: Louise Nevelson at Midcentury](#) was installed at the Carter Museum of American Art in 2023, showcasing the intersection of Nevelson’s sculpture and drawing practice.

In 2023, the Farnsworth Art Museum launched [Louise Nevelson: Dawn to Dusk](#), honoring the artist in the Maine city where she grew up.



Nevelson in her studio, 1983
Photograph: Jack Mitchell



Louise Nevelson (Ukrainian-American, 1899-1988)

Dawn's Wedding Columns (A and B), 1959

Wood, painted white, in two parts

Private Collection; L2025:2.1

Born in present-day Kyiv, Ukraine, Louise Nevelson came to the United States in the early 20th century and studied at the Art Students League of New York. Her sculptures were often made of discarded wood, which she used to construct carefully composed sculptures and wall pieces painted a unified, monochromatic color. In 1959, Nevelson created a room-sized installation at the Museum of Modern Art in New York for the exhibition *Sixteen Americans*. The installation, *Dawn's Wedding Feast*, included four wedding chapels, a cake, chest, mirror, pillow, bride, groom, and guests. **Dawn's Wedding Columns (A and B)** are two architectural elements from the installation, which has since dispersed into various collections. The white color was new for the artist, who had only worked with black until this point. Nevelson said: "For me, the black contains the silhouette, the essence of the universe. But the white moves out a little bit into outer space with more freedom."

On view February 12 – May 18, 2025

Louise Nevelson (Ukrainian-American, 1899-1988)

Maquette for Transparent Horizon, 1972-1973

Direct welded aluminum painted black

Private Collection; L2024:122.1

Louise Nevelson was born in Kiev, Ukraine under Russian Empire occupation and emigrated to Maine with her family in the early 20th century. Her father operated a lumberyard, where she grew up playing with scraps that later informed her wooden, metal, and plastic assemblage sculptures. **Maquette for Transparent Horizon** was produced in preparation for a larger outdoor sculpture that now stands outside the Landau Building at the Massachusetts Institute of Technology. The welded aluminum evokes leaves, petals, trunks, and stems in Nevelson's signature black color that stand in stark contrast to the surrounding green landscape.



Louise Nevelson
Transparent Horizon, 1975
Massachusetts Institute of Technology



On view January 29 – May 4, 2025



Louise Nevelson (Ukrainian-American, 1899-1988)

Sky City I, 1957-1959

Wood painted black

Private Collection; L2023:57.1

“When you put things together, things that other people have thrown out, you’re really bringing them to life – a spiritual life that surpasses the life for which they were originally created.” Born in Kiev, Ukraine, under Russian Empire occupation, Louise Nevelson emigrated to Maine with her family in the early 20th century. She grew up playing with scraps from the lumberyard where her brother worked, an experience that later informed her wooden assemblage sculptures. **Sky City I** was produced when Nevelson was starting to grow her sculptures to large-scale assemblages using found materials. The various groupings and Cubist structures are brought together by their geometric forms, unified by the artist’s characteristic black paint.

On view August 16 – November 19, 2023