PRESS RELEASE

FORTHCOMING EXHIBITION

NANCY WILSON-PAJIC, Blueprints
3 May – 9 June 2018

Paris, 12 April 2018. Galerie Miranda is proud to announce the forthcoming exhibition by Nancy WILSON-PAJIC (b. 1941, USA), Blueprints. Since 1965, Nancy Wilson-Pajic has used narrative forms to make content-oriented artworks. She played an important role in the international artistic avant-garde of the 1970s with her text-sound installations and narrative works that often explored and questioned feminine role models, and commented twenty years later that “Working on female roles, using photography, posing for disguised self-portraits, and especially making works entirely in text and recorded sound, at the time I was doing it, did not conduct one directly to fame and fortune. It was rather looked upon as subversive and anti-artistic. This is hard to imagine today…”

In 1978 Nancy Wilson-Pajic moved to Paris where she began exploring the representative character of photography in relation to text and other forms of information, “My work is concerned with the processes by which information accumulates and is transformed – by juxtaposition with other information, by memory, and by the individual’s order of priorities. I have used sound recordings and written text, video and film, photographs, drawings and computer technologies — in installations, in book form and on the wall — to create mental spaces within which creative reflection may take place."

Her early experiments with traditional photographic processes such as gum bichromate, carbon transfer, photogram, cyanotype, established Nancy Wilson-Pajic as a precursor of the artists’ photography movement. Throughout her distinguished and singular career Nancy Wilson-Pajic has participated in more than 400 personal and group exhibitions in galleries and museums around the world and three retrospective exhibitions have been devoted to her work by contemporary art museums. Her work features in the permanent collections of the Musée national d’art moderne (Paris), Musée d’Élysée (Lausanne), French National collection (Fonds national d’Art contemporain, Paris), Bibliothèque Nationale (Paris), Museet for Fotokunst (Odense), Nouveau Musée national de Monaco, Daelim Contemporary Art Museum (Seoul, Korea) and the Musée Réattu (Arles), to name but a few.

Blueprints: the exhibition presents a series of works of varying formats chosen from the artist’s personal collection. Whilst experimental photography is only one of the very different forms explored by the artist throughout her career, this selection of works aims to provide an insight into her different photographic investigations ranging from formal documentation, to allegory, to the use of her own body in the making of her art.

This exhibition continues the inaugural cycle at Galerie Miranda of exhibitions by women artists, initiated in March 2018 with ‘Early Color’ by Jo Ann Callis (runs until April 28th).
ARTIST NOTE: THE PHOTOGRAM

The photogram (baptized “Shadogram” by Christian Schad and later "photogram" by Lazlo Moholy-Nagy or “Rayogram” by Man Ray) is a photographic print obtained by interposing an object between a photo-sensitive surface and a light source. The photogram doesn’t require the use of a camera; it is an unique image, made without a negative, in which the values of the tones are reversed. The image can be made very subtle and complex by using a succession of different objects and light sources.

The first “photographs” were, in fact, photograms. In 1725 Johann Heinrich Schulze noted that the form of the label on his bottle of silver nitrate was “printed” onto the contents as a pale spot in a darkened surface. In the 1790s Humphrey Davy and Thomas Wedgwood experimented with silver nitrate, which they coated onto different surfaces and exposed to light under objects and drawings on tracing paper. They were not able to fix their images and so abandoned these experiments after having published the results in 1802. The first successful experiments of Nièpce and of Talbot were also photograms.

Unlike a photograph, a photogram is not a representation of reality. As such, it is not subject to the rules of pictorial representation, such as perspective or chiaroscuro, and is not “read” in the same way. A photogram is the imprint, the trace, the primary document of an object. It hasn’t the appearance of being real; it rather functions like a hieroglyph, a pictogram, a kind of graphic, or writing.

The cyanotype process seems particularly suited to making photograms. When Sir John Herschel invented cyanotype in 1842, he immediately employed it for copying notes and writings. The botanist Anna Atkins used the same process to publish a very limited edition of photograms of algae, and until very recently cyanotype was used by architects to copy architectural drawings and plans. People still use the term “blue print” to signify an exact and precise plan of action or construction. The simplicity and permanence of the process permitted its use for the creation of copies for archives. For a long time, cyanotype was the most widespread photocopy process in use, the social and practical equivalent of today’s electrostatic and laser photocopies.

During the 19th century, lace-makers made photograms of their designs on “blue-print” paper to register their designs, and the image of white lace on a blue background is traditional. When I saw a collection of them at the Musée des Beaux-Arts et de la Dentelle at Calais, it seemed to me perfectly normal that I should make some myself, so I set about elaborating a project which would permit me to do so. The results are every bit as interesting as I expected them to be.

The following year I contacted Christian Lacroix, who agreed to let me work with gowns from his Haute Couture collections. The result was the Apparitions, 30 life-sized photograms named for legendary heroines. The ensemble was first shown, with Lacroix’s dresses, in July-August 1999 at the Tour des Templiers in Hyères. Other exhibitions have followed, works have entered important public and museum collections all over the world and a series of commissioned works have prolonged the research.

Nancy Wilson-Pajic

Artist website:
Falling Angels: Chess 1996-7
Unique photogram 150 X 150 cm in cyanotype on archival paper
NANCY WILSON-PAJIC
SELECTED SOLO EXHIBITIONS

1967  Jericho, N.Y., Media Center
1970  New York, ARTS Center
1972  Ludlow Street Studio, New York
      Artists Space, New York
1974  112 Greene Street Gallery, New York
      GalleriaForma, Genova
      Galerie Germain, Paris
1975  Franklin Furnace Archives, New York
      A.I.R. Gallery, New York
      Franklin Furnace Archives, New York
1977  Herbert List Arts Center, Providence
      Galerie Germain, Paris
1983  Musée national d’Art moderne, Centre Pompidou, Paris
1985  Centre Franco-Américain, Rennes
      Galerie Michèle Chomette, Paris
1986  Mala Galerija, Museum of Modern Art, Ljubljana
1988  Galerie Michèle Chomette, Paris
1990  Musée Cantini, Marseille (Retrospective)
1991  Musée national d’art moderne, Centre Pompidou, Paris (Retrospective)
1992  Centre d’art contemporain, La Sellerie, Aurillac (Retrospective)
      Musée d’Art et de l’Archeologie, Aurillac (Retrospective)
1993  Centro Galego de Artes da Imaxe, Coruna
1994  Musée territorial de la Nouvelle Calédonie, Nouméa
1995  In Vitro, Paris
1996  Maison du Livre de l’Artiste contemporain, Domart-en-Ponthieu
      Maison de l’Art et de la Communication, Sallaumines
1997  Galerie Françoise Paviot, Paris
1999  Le Lieu, Lorient
      Tour des Templiers, Hyères
2000  Ferme de Coulevravin, Savigny-le-Temple Bourg
2001  Centre photographique d’Île-de-France, Pontault-Combault
2002  Barry Singer Gallery, Petaluma
      GalerieFrançoise Paviot, Paris
2003  Art Chicago, Project Space, Stephen Daiter Contemporary
      Shine Gallery, London
2004  Galerie Françoise Paviot, Paris
2008  Stephanie Hoppen Gallery, London
2018  Galerie Miranda, Paris
SELECTED GROUP EXHIBITIONS

1967
Garden City, N.Y., Salon

1969
New York, 13-14th streets, between 5th and 6th avenues, Street Works II

1970
Philadelphia, Annenberg School of Communications, Artists’ Video

1971
New York, Red Groom’s Loft, Happenings

1972
New York, A.I.R., Inaugural Exhibition
New York, Women’s Interart Center, Opening Exhibition

1973
Rome, Parcheggio di Villa Borghese, Contemporanea: Incontri Internazionali d’Arte
Hartford, Connecticut, Wadsworth Athenium and Venice, California, CalArts, C 7.500

1974
Paris, ARC, Musée d’art moderne de la Ville de Paris, Vidéos d’Artistes
New York, Artists Space, 5 Evenings
Paris, Galerie Germain, Artistes de la Galerie

1975
Paris, Musée d’art moderne de la Ville de Paris, Biennale de Paris
New York, Martha Jackson West, Words
Guelph, Ontario, University Art Gallery, Narrative in Contemporary Art
New York, Fine Arts Building, Lives
Malmö, Konsthalle, Ögon Blikar

1976
Innsbruch, Galerie Krinzinger, Women/Art/New Tendencies
Bordeaux, CAPC; Brussels, Palais des Beaux-Arts; Paris, Théâtre national de Chaillot, Identités-Identifications
Bonn, Galerie Magers, Frauen Machen Kunst
Lublin, Poland, Labyrinth Gallery, Narrative Art

1977
New York, Whitney Museum, Words: The Uses of Language in Art 1967-77
Buffalo, N.Y., Albright-Knox Museum, Artists’ Books
Wolfsburg, Kunstverein, Frauen Machen Kunst
Ferrara, Italy, Ferrara Museum, Artists’ Books

1981
Paris, Musée national d’art moderne, Autoportraits photographiques

1984
Frankfurt, Galerie Forum, Formats

1986
London, National Portrait Gallery, Staging the Self

1987
Bonn, Frauen Museum, Collection of the Foundation Camille

1988
London, Barbican Gallery, Art or nature
Odense, Museet for Fotokunst, Aedeltryk

1989
Zurich, Galerie Zur Stockeregg, International Contemporary Women
Paris, Palais de Tokyo, L’OEil de la Lettre
Paris, Musée national d’art moderne, L’Invention d’un Art
Milan, Palazzo Cigogna, La nouvelle Photographie ancienne

1990
Basel, Schweizer Mustermesse, Photography in the 80s

1993
Washington, D.C., Museum of Women in the Arts, Collection of the Fondation Camille
Milan, Musée d’Arte Contemporanea, Fotografie d’Artista

1996
Paris, Institut Français d’Architecture, Repérages

1997
Tokyo, Bunkamura, The Photography Collection of the MNAM
Musée des Beaux-Arts et de la Dentelle, Calais, État des choses, État des lieux

1998
Santa Fe, New Mexico, Museum of Art, The Collection of Lucy Lippard

1999
Mexico City, Espace d’Art Yvonamor Palix, La Mariée / La Novia

2001
Moscow, Museum of Photography, Petit Manège, Les Métamorphoses du Modèle

2002
Seoul, Korea, Daelim Contemporary Art Museum, Les Métamorphoses du Modèle
2003 Barcelona, Centre culturel français Femmes/Femmes
2004 Monte Carlo, Salle d’Exposition Antoine Premier, Acte Un pour un nouveau Musée
Magdeburg, Kunstmuseum Kloster Unser Lieben Frauen, Paris des photographes
2005 Guangzhou, Guangdong Museum of Art, Paris des photographes
2006 Seoul, Korea, Daelim Contemporary Art Museum, Théâtre de la Mode
Rome, Palazzo Ruspoli, Idea per un museo
2007 Paris, Musée national d’art moderne, Centre Pompidou, Images en Mouvement
2008 New York, Werkstätte Gallery, A.I.R. Retrospective
Arles, Musée Réattu, Christian Lacroix, Invasion—Invision
Paris, Musée national d’art moderne, Expérimentations photographiques en Europe des années 1920 à nos jours
2009 Paris, Musée national d’art moderne, Centre Pompidou, elles@centrepompidou
Bogotá, MAMBO Museum of Modern Art, Paysages de la conscience
Niterói, Brazil, Musée d’art contemporain, Portraits de villes
2010 Nice, Théâtre de la Photographie, Le Photogramme
Paris, Maison Européenne de la Photographie, L’objet photographique, une invention permanente
2012 Arles, Musée Réattu, Musée Réattu, Acte V
2013 Lishui (China) La France: Essaie de portrait photographique de la France
2016 Lausanne. Musée d’Élysée. La Mémoire du futur

SELECTED BIBLIOGRAPHY

Laurie ANDERSON, A.I.R., Art News, October 1972, p. 82.
Roberta SMITH, Reviews, Artsmagazine, November 1972.
Marcia TUCKER, Bypassing the Gallery System, MS, February 1973.
URSINI, d’AJETA, CANEPA, Three Young Artists, Fuori Campo, March 1974.
Aline DALLIER, Le Féministe Art aux USA, Opus 50, May 1974.
Anna CANEPA, Nancy Kitchel, Flash Art, June 1974, p. 73.
Eje HÖGESTÄTT & Günter METKEN. Ögon Blikar: New Media I (Malmö Konsthalle, 1975), pp.56-58
Franco TORRIANI, Construzione di Spazi e Construzione di Oggi, Gala International, pp. 36-37.
Lucy LIPPARD, Transformation Art, MS, October 1975.
Margarethe JOCHIMSEN & Lucy LIPPARD. Frauen Machen Kunst (Bonn, Galerie Magers, 1976).
Romain VON LOTHAR, Die Emanzipation am Mann vorbei, Vorwartz, 16 December 1976.
Lucy LIPPARD. From the Center (New York, Dutton, 1977), pp. 95, 105, 107, 130.
Margarethe JOCHIMSEN. Feministische Kunst, Kunstmagazin, N°2, 1977, pp. 75, 76, 80-81, 87.
James LINGWOOD, ed. Staging the Self: Self-Portrait Photography 1840s-1980s (Plymouth Arts Center, 1986), pp. 73, 126.
Cathy DAY. Nancy Wilson-Pajic: Chronology (Aurillac, La Sellerie, 1992), 82 pages, 37 illus.
Michel GIROUD, Mises en Questions, Kanal Europe, N°4, automne 1992, p. 27.
Larousse Dictionnaire mondial de la Photographie des origins à nos jours (Paris, Larousse, 1994), pp. 668-669, 728 (illus.).
Nancy WILSON-PAJIC. Carnet de Route / Route Book (Domart-en-Ponthieu, Maison du LAC, 1996), 54 pp., 152 illus., edition of 450 + 20 with an original cyanotype, bilingual.
Nancy WILSON-PAJIC. Tissue of Lies/Tissue de Mensonges (Sallaunines, Maison de l’Art et de la Communication, 1996), 60 pp. 41 illus., edition of 500, texts in English & French.
Philippe PIGUET, Nancy Wilson-Pajic, au delà du réel..., L’Oeil, n°, octobre 2004, p. 32.
Ministère de la Culture. **100 1%** (pour la célébration du 60ème anniversaire de la commande publique 1%. Choice of 100 works from the 12,300 projects financed Ministère de la Culture (Paris, Éditions du Patrimoine, 2012), pp. 148-149).

John Ingledey & Lorentz Gullachsen. **Photography** (London, Laurence King, 2012)


The Elizabeth Sackler Centre for Feminist Art at the Brooklyn Museum:
http://www.brooklynmuseum.org/eascfa/feminist_art_base/nancy_wilson_pajic

**SELECTED PUBLIC COLLECTIONS**

Musée national d’art moderne, Centre Georges Pompidou, Paris

Fonds national d’Art contemporain (French national collection of contemporary art), Paris

Nouveau Musée national de Monaco

Bibliothèque nationale, Paris

Fonds régional d’art contemporain : Languedoc-Roussillon, Bretagne, d’Ile-de-France, de Provence-Alpes-Côtes d’Azur, de Haute-Normandie…

Collection Neufille Vie, Paris

Musée des Beaux-Arts, Strasbourg

Moderna Galerija, ljubljana, Slovenia

Musée Cantini, Marseille

Museet for Fotokunst, odense, Sweden

Institut français d’Architecture

Musée des Beaux-Arts, Calais

Musée des Beaux-Arts, Hyères

Daelim Contemporary Art Museum, Seoul, Korea

Nouveau Musée National de Monaco

Museum of Fine Arts, Houston

Musée français de la Photographie

Musée Réattu, Arles

Musée Malraux, Le Havre

Institut national du patrimoine, Paris

Musée Malraux, Le Havre

Artphilein Foundation, Vaduz, Luxembourg

Kunstbibliotek, Stadtlche Museen zu Berlin

Musée d’Élysée, Lausanne

**SELECTED PUBLIC COMMISSIONS**

1989 Commission of a significant work (Commande d’État d’oeuvre significative) for the 150th anniversary of photography: quadriptych 380 X 560 cm in mixed media on canvas.

1991 Commission by the region Languedoc-Roussillon of a triptych 114 x 486 cm in mixed media on canvas, for their collection and to commemorate the Canal du Midi.

1992 Commission by the City of Aurillac of a work on Gerbert of Aurillac, Pope Sylvester II: quadriptych 160 X 240 cm in mixed media on polyester.

1995 Commission by the Institut français d’Architecture and the Ministry of Culture (Commande d’État) of four portfolios of photographs after buildings by French architects.
1996  Commission by the City of Calais of a large-scale work for the Musée de Dentelle (Lace Museum): Work of variable size composed of 30 elements (photograms and photographs) from 30 X 40 to 180 X 220 cm in cyanotype.

1999  Commission by the Ville nouvelle de Sénart of a large-scale installation in the exhibition space in the Ferme de Coulevrain in Savigny-le-Temple.

2000  Commission by the Centre photographique d’Ille-de-France of a series of text–image works for public spaces throughout the town of Pontault-Combault.

2002  1% commission by the town of Lomme for the Médiathèque consisting of 10 screen savers installed in the computers throughout the building and 20 images installed in narrative sequences at strategic places in the building.

2004  Commission by the Nouveau Musée National de Monaco for a series of photograms from their collection of theatre and dance costumes.

2006-07  Commission by the Ministry of Culture (Commande d’État) for a work consisting of 20 images and 10 texts on the architecture of August Perret at Le Havre.

2009-10  Commission by the Musée Malraux in Le Havre for a work consisting of a single sequence of 10 photographs of the church Saint Joseph by August Perret.