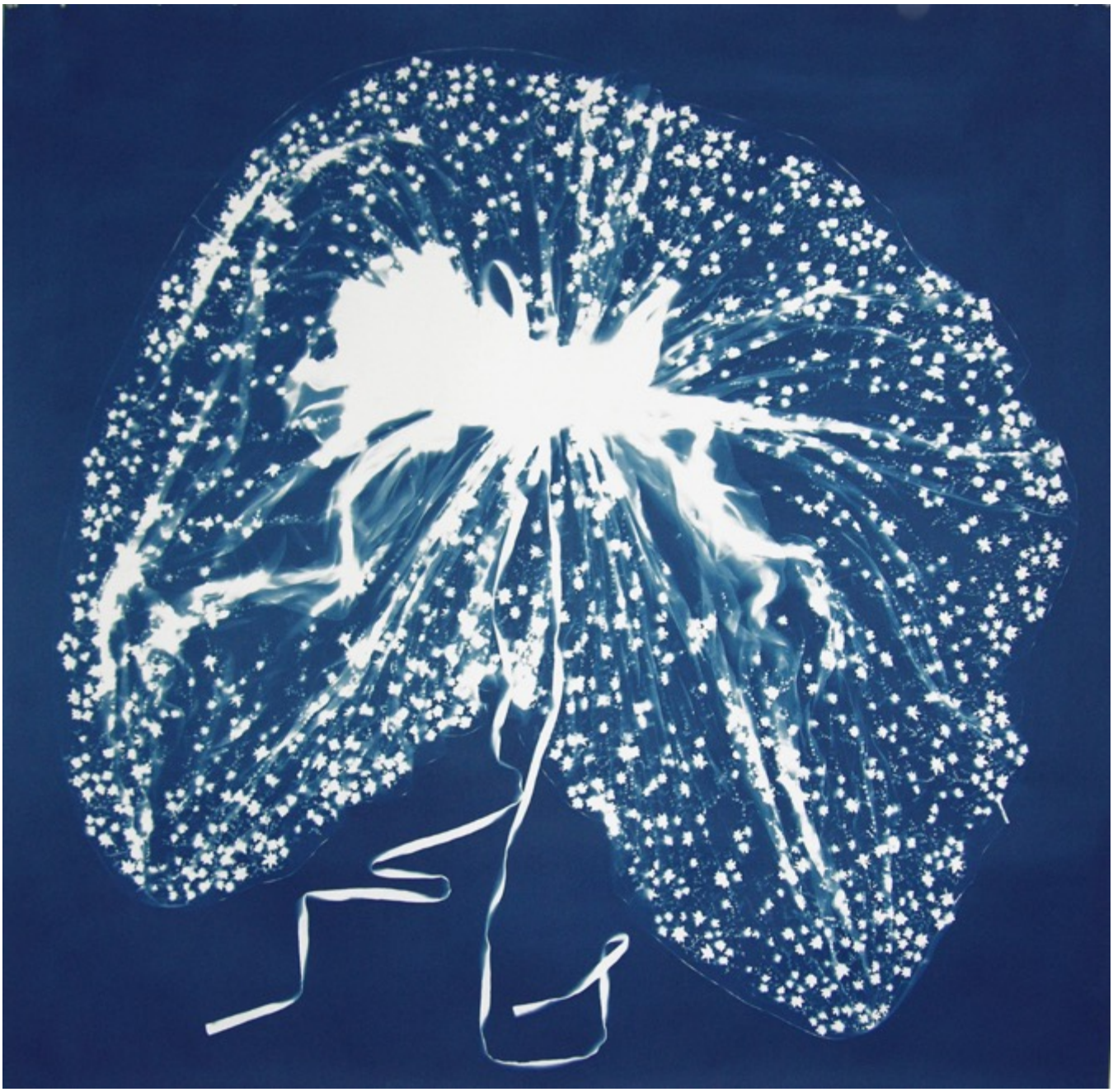
PARIS, 30 October 2026

RELEASE : winter exhibition

NANCY WILSON-PAJIC

Fashion photograms in cyanotype

26 November 2026 (vernissage) – 6 February 2027



NANCY WILSON-PAJIC
TRANSFORMATIONS: Novum Lumen, 2003
Unique photogram in cyanotype on Canson Montval watercolor paper 300 g 215 x 215 cm
From a dress by Alexander McQueen

(c) Nancy Wilson-Pajic courtesy Galerie Miranda

PARIS, 30 October 2026

RELEASE : winter exhibition

NANCY WILSON-PAJIC

Fashion photograms in cyanotype

In celebration of the major acquisition in 2026 by the Centre Pompidou of works spanning over forty years of Nancy Wilson-Pajic's career, Galerie Miranda is delighted to propose a personal exhibition of unique, emblematic works by the artist: 7 monumental photograms in cyanotype featuring haute couture robes and accessories by designers Christian Lacroix, Christian Dior and Alexander McQueen :

« My research from the early 1980s into historical photographic process led me to explore permanent photographic printing processes, with iron salts. Of these processes, which includes platinum, palladium and chrysotype (gold), the cyanotype process provided a simplicity and economy that encouraged experimentation.

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.

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.

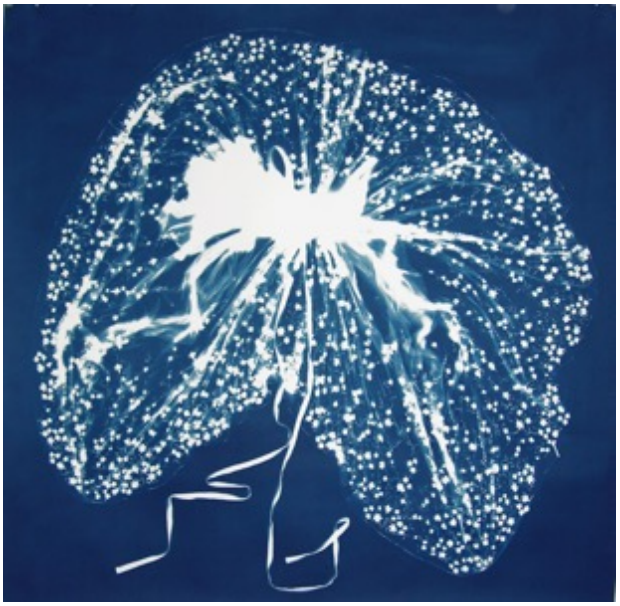
During the 19th century, lace-makers made photograms of their designs on "blue-print" paper to register their designs, and the image of white lace on a blue background is traditional. When I saw a collection of them at the Musée des Beaux-Arts et de la Dentelle at Calais, it seemed to me perfectly normal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

I then 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 followed, works entered important public and museum collections all over the world and a series of commissioned works prolonged the research, notably for the haute couture fashion houses Christian Dior and Alexander McQueen. »

Nancy Wilson-Pajic, Nogent, 2026

These photograms are thus life-sized ‘imprints’ of haute couture dresses and accessories, and the largest work is a stunning 215x215cm (85x85in.). Capturing these luxurious, bodiless garments as ghostly, amorphous creatures recalls the artist’s enquiry into memory and its disappearance; presence and absence. In her fashion collaborations Nancy Wilson-Pajic also continues her earliest enquiries into women’s place in society, their status as artists, and their play of disguise and appearance. Her reference to Anna Atkins and to the Calais lacemakers recall her seminal projects, *Womens’ work* (1970) ; *Identity Studies: Idle Hands (*1972) and *Identity Studies: Roles (1972)* – all of which are included in the 2026 Pompidou Centre acquisition as artist donations. ‘Roles’ (4 unique vintage silver gelatin prints) will be exhibited for the first time at Paris Photo in 2026, in a Centre Pompidou collection exhibition.

WORKS TO BE PRESENTED AT GALERIE MIRANDA



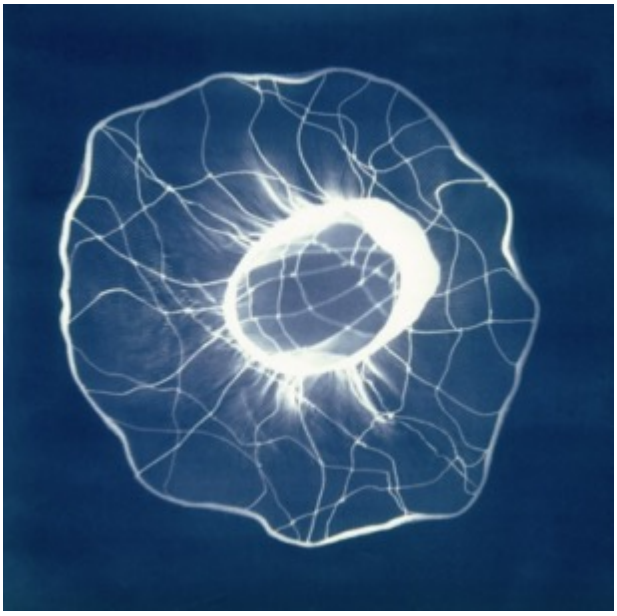
NANCY WILSON-PAJIC
TRANSFORMATIONS: Novum Lumen, 2003
Unique photogram in cyanotype on Canson Montval watercolor paper 300 g
215x215 cm
From a dress by Alexander McQueen

(c) Nancy Wilson-Pajic courtesy Galerie Miranda



NANCY WILSON-PAJIC
Bottes McQueen I, 2000
Unique photogram in cyanotype on Canson Montval watercolor paper 300 g
120x80 cm

(c) Nancy Wilson-Pajic courtesy Galerie Miranda



NANCY WILSON-PAJIC
APPARITIONS : Chapeau en fil de fer 3, 1998
Unique photogram in cyanotype on watercolor paper
70 X 70 cm
From the 1998 Haute Couture collection by Christian Lacroix

(c) Nancy Wilson-Pajic courtesy Galerie Miranda



NANCY WILSON-PAJIC
TRANSFORMATIONS: Flos florum, 2003
Unique photogram in cyanotype on Canson Montval watercolor paper 300g
150 x 200 cm
From a dress by John Galliano for Christian Dior Haute Couture

(c) Nancy Wilson-Pajic courtesy Galerie Miranda



NANCY WILSON-PAJIC
TRANSFORMATIONS: La Salamandre, 2003
Unique photogram in cyanotype on Canson Montval watercolor paper 300 g
150 x 200 cm
From a dress by John Galliano for Christian Dior Haute Couture

(c) Nancy Wilson-Pajic courtesy Galerie Miranda



NANCY WILSON-PAJIC
TRANSFORMATIONS: Liane de Pougy, 2003
Unique photogram in cyanotype on Canson Montval watercolor paper 300g
150 x 200 cm
From a dress by John Galliano for Christian Dior Haute Couture

(c) Nancy Wilson-Pajic courtesy Galerie Miranda



NANCY WILSON-PAJIC
LES DIVAS: Brahma 3-2, 2004
Unique photogram in cyanotype on Arches aquarelle paper 107 x 147 cm
Stage costume n° 5753 from the collection of the Nouveau Musée National de Monaco

(c) Nancy Wilson-Pajic courtesy Galerie Miranda

ARTIST BIOGRAPHY

NANCY WILSON-PAJIC (b. 1941, Indiana, USA, lives and works in France since 1978)

After studying drawing, painting and sculpture, as well as literature and psychology at Cooper Union in New York, Nancy Wilson-Pajic abandoned the pictorial form for an interdisciplinary practice, with first *in situ* interventions from 1965, in the interstices of daily life and composed principally of recorded texts. Her first New York exhibitions of object-text installations were held at the pioneering A.I.R. feminist artist-run space, co-founded by Wilson-Pajic and located at 112 Greene Street, drew the attention of the 1970s avant-garde art community and opened the way to an international career. Wilson-Pajic photographed these early - often ephemeral - installations, principally to archive them. However, quickly concluding that the translation of work in space into pictorial form did not respect the original statement, she decided, upon her arrival in Paris in 1978, to explore the mechanisms by which the world is transformed into images.

At this time, she began researching traditional photographic processes such as carbon prints, gum bichromate and cyanotypes, their relationship to the artistic subject, and to writing. Her first series combining these different disciplines and interrogations, entitled *Le Cirque,* was exhibited at the Centre Georges Pompidou in Paris in 1983.

> "The standard silver print had neither the permanence nor the exclusivity that corresponded to the definition of fine art at that time ("entirely of the hand of the artist", Maison des Artistes). Thus, I explored the possibilities of the pigment print, which was of exemplary stability to light, pollution and time, required manual intervention and the artist's interpretation. This work, along with my reputation as an artist, was supported by a group of highly motivated curators and critics who worked to establish photography as a fine art. After an intense period of experimentation, I chose the gum dichromate process, which corresponded most closely to my approach. The pigment printing processes gave older negatives the mysterious nature inherent in their existence as memory. The material quality of the print added an effect of distance of the image which corresponded to the fact that they were remembrance of a remote and inaccessible past."

From 1985, she decided to produce large format works in a pictorial form; in 1988 she completed her research with a project in color that posed questions about erasure, memory and its disappearance. The discovery of the photogram process offered another field to explore in the relation between the object and its document, that she explored notably with clothing, in a perspective of presence and absence, with a commission for the new lace museum in Calais, then with the robes of Christian Lacroix Haute-Couture.

In questioning the representative character of photography and its relation to text and other forms of information, Nancy Wilson-Pajic quickly emerged as a precursor of the artists' photography movement:

> "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."

Throughout her distinguished and singular career Nancy Wilson-Pajic has participated in more than 450 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'Elysée (Lausanne), French National Contemporary Art 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. In 1996 Nancy Wilson-Pajic was named Chevalier de l'Ordre des Arts et des Lettres.

ARTIST CV

PERSONAL EXHIBITIONS (selection)

2026 Galerie Miranda, Paris
2025 Galerie Miranda, Paris
2022 Galerie Miranda/Photo Days, Paris
2018 Galerie Miranda, Paris
2003 Stephen Daiter Gallery, Chicago
2003 Shine Gallery, London
2002 Barry Singer Gallery, Petaluma (San Francisco), California
1999 Tour des Templiers, Hyères (avec Christian Lacroix)
1997 Galerie Françoise Paviot, Paris
1994 Musée territorial de la Nouvelle Calédonie, Nouméa
1993 Centro Galego de Artes da Imaxe, Coruna
1992 Centre d'Art, La Sellerie, et Musée d'Art et d'Archéologie, Aurillac (Retrospective)
1991 Musée national d'Art moderne, Centre Pompidou, Paris (Retrospective)
1990 Musée Cantini, Marseille (Retrospective)
1990 CIRCA, La Chartreuse de Villeneuve lez Avignon
1988 Galerie Michèle Chomette, Paris
1986 Mala Galerija, Museum of Modern Art, Ljubljana
1985 Centre Franco-Américain , Rennes
1985 Galerie Michèle Chomette, Paris
1983 Musée national d'Art moderne, Centre Pompidou, Paris
1977 Herbert List Arts Center, Providence
1977 Galerie Germain , Paris
1976 M.L. D'Arc Gallery, New York
1976 Franklin Furnace Archives, New York (Intermediaries)
1975 Franklin Furnace Archives, New York (Options) A.I.R. Gallery, New York
1974 112 Greene Street Gallery, New York
1974 GalleriaForma, Genova
1974 Galerie Germain, Paris
1973 A.I.R. Gallery, New York
1973 Artists Space, New York

GROUP EXHIBITIONS (Selection)

2026 Sungkok Art Museum, Seoul, Korea, *Unseen Paris*
2024 Galerie Miranda, Paris
2024 Beaux Arts de Nantes, France, *Jouer contre les appareils*
2023 Galerie Miranda, Paris
2022 Galerie Miranda, Paris
2021 New York, Javits Center, Armory Show, Robert Koch gallery
2016 Lausanne. Musée d'Élysée. La Mémoire du future
2016 Berlin, Hamburger Bahnhof-Museum für Gegenwart. (2014-2016) The Marzona Collection
2012 Brooklyn Museum, *Materializing 'Six Years': Lucy R. Lippard and the Emergence of Conceptual Art.*
2011 Berlin, Kunstbibliothek, Staatliche Museen zu Berlin — Sammlung Modebild, *Mode_Bild 1980 | 2010*

2010 Brasilia, Musée national de la République, *Portraits de villes*
2009 Paris, Musée national d'art moderne, Centre Pompidou, *elles@centrepompidou* (5/09-5/10)
2008 New York, Werkstatte Gallery, *AIR retrospective*
2008 Paris, MNAM, *Expérimentations photographiques en Europe des années 1920 à nos jours*
2007 Paris, MNAM*, Les Images en mouvement*
2006 Rome, Palazzo Ruspoli, *Idea per un museo*
2005 Hong Kong, Musée d'art et d'histoire, *Paris des photographes*
2004 Monte Carlo, Nouveau Musée National de Monaco, *Acte un pour un nouveau musée*
2003 Moscow, Petit Manège Le Cirque Barcelona, Centre culturel français *Femmes/Femmes*
2002 Musée national d'Art moderne, Permanent Collections, *La Photogramme*
2002 Seoul, Korea, Daelim Contemporary Art Museum, *Les Métamorphoses du Modèle*
2001 Moscow, Museum of Photography, Petit Manège, *Les Métamorphoses du Modèle*
2000 Barcelona, Kowasa Gallery, *Fotogramas*
1999 Lodz, Institut français, May-June France-Pologne
1998 Santa Fe, New Mexico, Museum of Art, The Collection of Lucy Lippard
1997 Tokyo, Bunkamura (Sept.-Oct), The Photography Collection of the MNAM Paris,
1996 Paris, MNAM, *Photographie contemporaine en France*
1996 Paris, Institut Français d'Architecture, Réperages (presentation de la commande)
1995 Paris, Musée national d'Art moderne, *Gomme et Pigments*
1993 Milan, Muséo d'Arte Contemporanea, *Fotografie d'Artista*
1993 Washington, D.C., Museum of Women in the Arts, "Collection of the Fondation Camille"
1992 Paris, Musée national d'Art moderne, Manifeste 7
1991 Paris, Palais de Tokyo, Panorama des Panoramas
1990 Basel, Schweizer Mustermesse, Photography in the 80s
1989 Zurich, Galerie Zur Stockeregg, *International Contemporary Women*
1989 Paris, Musée national d'Art moderne, *L'Invention d'un Art*
1989 Milan, Palazzo Cigogna, *La nouvelle Photographie ancienne*
1988 Museet for Fotokunst, *Aedeltryk*
1988 London, Barbican Gallery, *Art or nature*
1987 Bonn, Frauen Museum, Collection of the Foundation Camille
1987 Paris, Musée national d'art moderne
1986 London, National Portrait Gallery, *Staging the Self*
1984 Paris, Musée national d'Art moderne, *Photographie contemporaine en France*
1981 Paris, Musée national d'Art moderne, *Autoportraits photographiques*
1977 New York, Whitney Museum of American Art, *Words: Language in Art 1967-77*
1976 CAPC, Bordeaux, Identité/Identifications
1976 Galerie Magers, Bonn, *Frauen Machen Kunst*
1976 Innsbruch, Galerie Krinzinger, *Women/Art/New Tendencies*
1975 Malmö, Kunsthalle, Ogon Blikar
1974 Paris, ARC, Musée d'Art moderne, *Vidéos d'Artistes*
1973 Rome, Parcheggio di Villa Borghese, Contemporanea : Incontri Internazionali d'Arte
1972 New York, A.I.R., Inaugural Exhibition
1970 Philadelphia, Annenberg School of Communications, Artists' Video
1969 New York, 13-14th streets, between 5th and 6th avenues, Street Works II

PUBLIC COMMISSIONS

2007 State commission for a work combining images and text focusing on the architecture of Auguste Perret in Le Havre.

2004 Commission from the Principality of Monaco for a series of photograms based on their stage costume collection, created for the preliminary phase of the New National Museum of Monaco (with Slobodan Pajic).

2003 Commission from the City of Lomme for an installation-based work for the media library; the project comprised 10 screensavers, a series of images arranged in narrative sequences throughout the building, and a set of 10 background images for graphic communications.

2002 Commission from the City of Pontault-Combault and the Île-de-France Region for a work consisting of a series of posters for the city streets.

2000 Commission from the New Town of Sénart for an installation-based work.

1996 Commission from the City of Calais for a work for the Lace Museum: a modular piece composed of 30 cyanotype elements ranging in size from 30 x 40 cm to 150 x 190 cm.

1995 Commission from the French Institute of Architecture (IFA) for four photography portfolios on the subject of contemporary French architecture.

1992 Commission from the City of Aurillac for a work based on Gerbert of Aurillac (Pope Sylvester II): a 160 x 240 cm quadriptych using mixed media on polyester.

1991 Commission from the Languedoc-Roussillon region for a 114 x 486 cm triptych using mixed media on stretched canvas, themed around the Canal du Midi.

1989 Major State commission from the Ministry of Culture to commemorate the 150th anniversary of photography. Quadriptych measuring 380 x 560 cm, executed in mixed media on watercolor paper and mounted on stretched canvas.

PORTRAITS OF THE ARTIST



'*Mirrors*' *self-portrait, 1974*



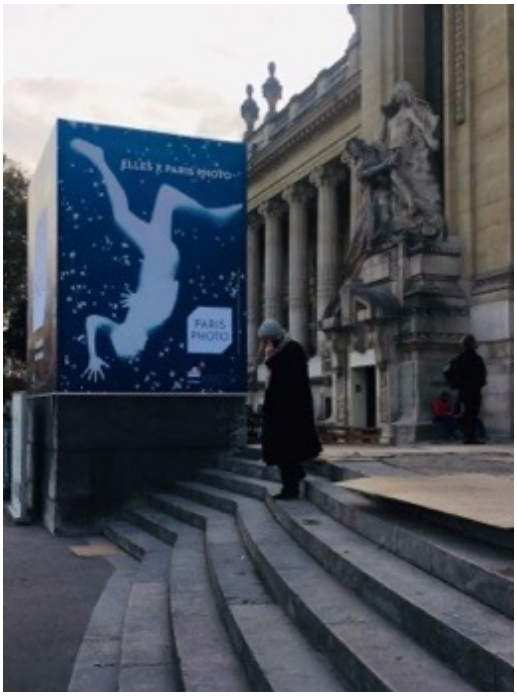
Paris c. 1980 (c) Slobodan Pajic



Paris c. 1983 (c) Slobodan Pajic



Nogent, 2024. All photos (c) Slobodan Pajic





NANCY WILSON-PAJIC FALLING ANGELS AT PARIS PHOTO, NOVEMBER 2018

At Paris Photo in November 2019, the life-size work by Nancy Wilson-Pajic 'Falling Angel n°11 (Four-leaf clover) was chosen to represent the 'Elles x Paris Photo' selection of 100 artworks highlighted at the fair by the French Ministry of Culture and printed on giant billboards at the entrance to the fair at the Grand Palais in Paris.

GALERIE MIRANDA, *à propos*

Founded in 2018 by Miranda Salt, Galerie Miranda is a gallery and bookstore specializing in photography. It showcases major works and artists recognized in their countries of origin but whose work is still relatively unseen in France and Europe, with a particular focus—though not exclusively—on women artists. Galerie Miranda proposes a dynamic and thought-provoking program that spans eras and styles, often favouring rare and historical works and occasionally including painting and drawing. Exhibitions have included historical gems such as André Kertész's Polaroids, Jan Groover's chromogenic still lifes and Dave Heath's vintage prints, as well as the powerful contemporary abstractions of Mariah Robertson and Ellen Carey, and the monumental camera obscura photographs of John Chiara. The gallery's identity is particularly associated with the ground breaking work of three women artists – Merry Alpern, Ellen Carey, Nancy Wilson-Pajic – whom the gallery has represented since its foundation.

CONTACT

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