

LOUISE NEVELSON

b. 1899, Poltava Governorate of the Russian Empire
[now Kyiv, Ukraine] - d. 1988, New York, New York

Sky Landscape II 1976



Sky Landscape II

1976

direct-welded aluminum, painted black

104 $\frac{3}{8}$ x 76 $\frac{3}{4}$ x 32 $\frac{5}{8}$ inches

265 x 195 x 83 cm.

\$450,000.00

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PROVENANCE

Pace Wildenstein, New York (acquired directly from the artist)
Galerie Gmurzynska, Zurich (acquired from the above in 2008)
Private Collection (acquired by previous owner from the above)
Acquired at Christie's (Post-War and Contemporary Art Day
Auction, February 11, 2015) by present owner
Private Collection, Europe

EXHIBITIONS

Nevelson at Purchase: The Metal Sculptures, Neuberger Museum, State University of New York, Purchase, New York, 1977.

Louise Nevelson: Oeuvres 1953–1980, Galerie de France, Paris, France, 1981.

Louise Nevelson: Sculpture and Collage, McClain Gallery, Houston, Texas, 2007.

BIBLIOGRAPHY

Nevelson: Wood Sculpture and Collages / Nevelson: Maquettes for Monumental Sculpture, Pace Gallery Publications, New York, NY, 1980, catalogue (maquette illustrated).

Nevelson's World, Hudson Hills Press, First Edition, New York, NY, 1983, Jean Lipman, page 175 (illustrated).

Sky Landscape II

Louise Nevelson

*As explained by Julia P. Herzberg, Ph.D. art historian and curator
Specialist in Latin American, Latinx, and Caribbean art in the Americas*

Louise Nevelson (1899-1988) was a preeminent American sculptor of the 20th century whose fellow travelers included Alexander Calder, Isamu Noguchi, and David Smith. Her cubist and constructivist-based abstraction evolved throughout her life. From the 1950s her work exuded a sense of power and scale inspired by Pre-Columbian architecture. Nevelson favored working in wood to create multi-box forms that she assembled and reassembled into compositional constructions. From the late 1960s, however, Nevelson thoroughly embraced the challenges of working with aluminum and Cor-ten, particularly for public sculptures. She affirmed that metal sculptures are made directly—organically—and are an extension of the process of her wood sculpture.

Sky Landscape II of 1976, is one of the beautiful sculptures in a series of similarly titled sculptures created over seven years. The series includes *Sky Landscape I* of 1976, also direct-welded aluminum; *Sky Landscape II* of 1979, three sculptures in Cor-ten steel, commissioned for the Corporate Headquarters of the Federated Department Stores in Cincinnati, Ohio; and *Sky Landscape* of 1983, a steel sculpture commissioned by the American Medical Association in Washington, D. C. The sculptures were all black—a color the artist thought of as relating to the night and the passage of the hours of the day.

The imagery of each of the “sky and landscape” sculptures is unique: each embraces the theme of nature—the sky, the earth, and the in-between place. The artist’s verticals, horizontals, round forms, and curves point upward to the sky, down to the ground where we are anchored, and sideways to the organic forms of nature. Nevelson’s place in the American avant-guard is enduring and transformational.

ABOUT THE WORK | *Sky Landscape II*, 1976

Through the monolithic presence of *Sky Landscape II*, the technical and conceptual mastery of Louise Nevelson shines with each undulating fold of painted aluminum. Nevelson, celebrated during her lifetime and long after as one of the leading figures of American sculpture in the 20th century, has earned such status through innovation and originality; most notably by her ability to bridge the perceived sterility of monochromatic abstraction with the warmth offered by organicism.

Sky Landscape II is actualized at a point in the artist's career marked by a string of public commissions, both indoor and outdoor. A sister piece to *Sky Landscape I*, located at the Olympic Sculpture Park in Seattle and later replicated in greater dimensions at the American Medical Association in Washington DC, *Sky Landscape II* was designed as an original work in 1976. A larger single edition was later commissioned by Macy's and now resides in front of the Public Library of Cincinnati in Ohio.

The timelessness of *Sky Landscape II* goes further than elegance in form. Nevelson found inspiration in the fragments of Cubism through artifacts of Mesoamerican life and ritual introduced to the artist during a trip to Central and South America where she encountered ancient Guatemalan stelae. The result is a monumental sculpture evoking a cosmological presence that is universal and executed in the sum of all colors: black. The artwork's totemic composition and natural air combined with hard geometry and movement into the fourth plane is a result of this thoughtful yet unconventional marriage. *Sky Landscape II* is an encapsulation of its moment, representative of shifts in the dimensional understanding of past, present, and future and the ensuing aesthetic.

The legacy of Louise Nevelson only grows with the passage of time. As one of only a handful of women who broke through the male dominance present at the height of contemporary art in the previous century, she is only all the more recognized as equality grows within the field today. Due to her contributions, Nevelson's artwork is a bold presence in most encyclopedic museums and private collections. She was a prolific artist, most recognized for her stark black assemblage sculptures. Metallic pieces like *Sky Landscape II* of such scale are a rarity to come for sale in the private sector.

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Sky Landscape II

VERSO VIEW

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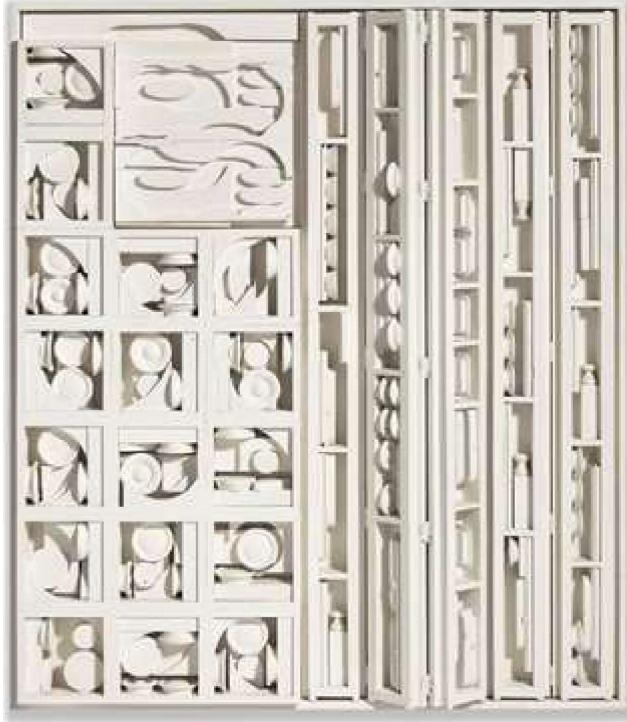
At Frieze London, Heavyweights and Rising Names Compete for Top Sales

BY ANGELICA VILLA  October 13, 2023 5:50pm[f](#) [t](#) [f](#) [p](#) [+](#)

2 Louis Nevelson, Paulina Olowska at Pace

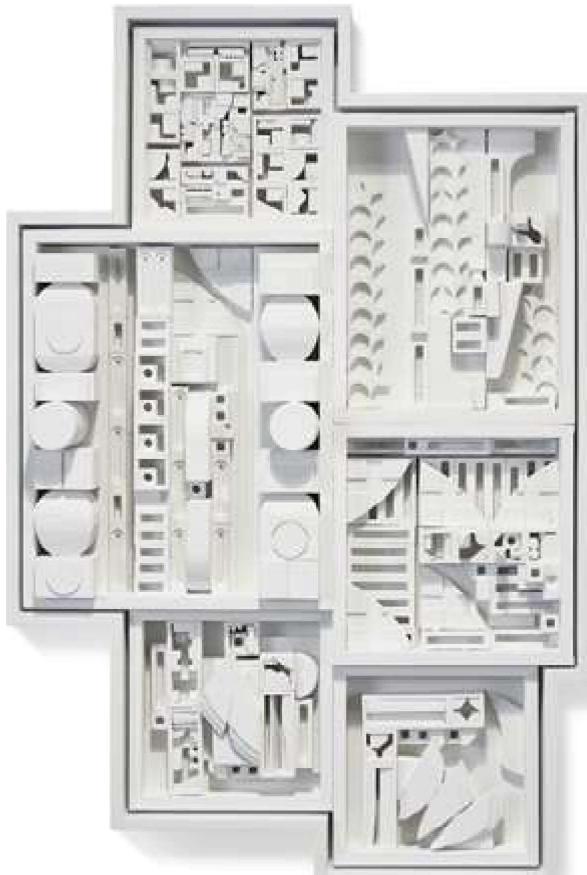


For its presentation at Frieze Masters, a part of the London fair focused on artists active in the 20th century, Pace sold multiple pieces by Louise Nevelson. The gallery reported that a sculpture by the artist sold for \$2 million to an undisclosed buyer. Another sculpture by the Polish painter and photographer Paulina Olowska dated from this year sold for \$250,000 to a European foundation and is set to be loaned for the artist's forthcoming exhibition at Pace's London location opening next month. Meanwhile, a painting by Adam Pendleton sold for \$150,000. An additional eight sculptures by Arlene Shechet were sold in the early hours of the fair for \$65,000 each.

**Louise Nevelson**

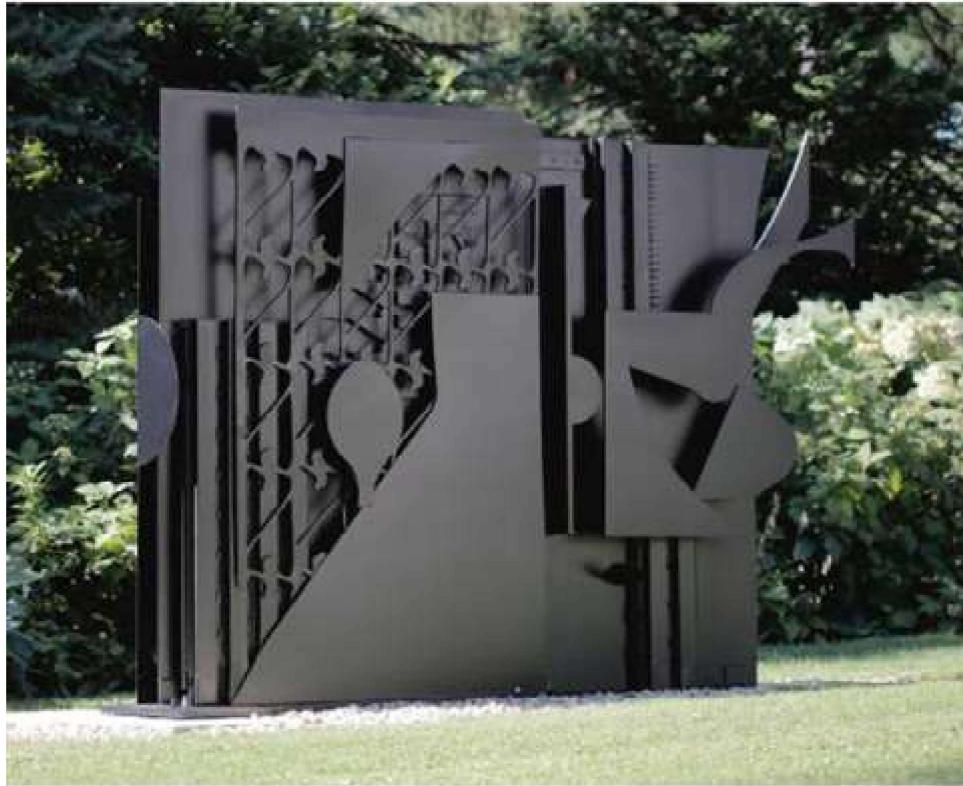
Title	Floating Cloud VII
Description	LOUISE NEVELSON (1899-1988) Floating Cloud VII wood construction, painted white 67 1/2 x 59 x 7 1/2 in. (171.5 x 149.9 x 19.1 cm.) Executed in 1977.
Medium	wood construction, painted white
Year of Work	1977
Size	Height 67.5 in.; Width 59 in.; Depth 7.5 in. / Height 171.5 cm.; Width 149.9 cm.; Depth 19.1 cm.
Sale of	Christie's New York: Friday, May 14, 2021 [Lot 00128] Post-War & Contemporary Art Day Sale
Estimate	500,000 - 700,000 USD
Sold For	1,350,000 USD Premium
Provenance	Pace Gallery, New York Hokin Gallery, Palm Beach Acquired from the above by the present owner, 1981
Exhibition	Wichita, Edwin A. Ulrich Museum of Art, Louise Nevelson: Sculptures and Graphics, September-October 1978. Phoenix Art Museum; Seattle Art Museum; Winnipeg Art Gallery; Iowa City, University of Iowa Museum of Art and Dayton Art Institute, Louise Nevelson: The Fourth Dimension, January 1980-January 1981, p. 60 (illustrated).

CHRISTIE'S



Louise Nevelson

Title	Dawn's Landscape XLIII
Description	PROPERTY FROM THE ESTATE OF JOAN R. LINCLAU LOUISE NEVELSON (1899-1988) Dawn's Landscape XLIII DETAILS LOUISE NEVELSON (1899-1988) Dawn's Landscape XLIII wood construction, painted white 50 1/4 x 33 1/2 x 7 in. (127.2 x 84.3 x 17.7 cm.) Executed in 1976.
Medium	wood construction, painted white
Year of Work	1976
Size	Height 50.1 in.; Width 33.2 in.; Depth 7 in. / Height 127.2 cm.; Width 84.3 cm.; Depth 17.7 cm.
Sale of	Christie's New York: Friday, November 18, 2022 [Lot 00207] Post-War & Contemporary Art Day Sale
Estimate	400,000 - 600,000 USD
Sold For	1,159,200 USD Premium
Provenance	Pace Gallery, New York Medici-Berenson Gallery, Bay Harbor Islands, Florida, 1977 Acquired from the above by the present owner, 1977



Louise Nevelson

Title	Night wall II
Description	painted cor-ten steel
Medium	painted cor-ten steel
Year of Work	1976
Size	Height 96 in.; Width 138 in.; Depth 17 in. / Height 243.8 cm.; Width 350.5 cm.; Depth 43.2 cm.
Sale of	Sotheby's New York: Thursday, May 10, 2012 [Lot 00169] Contemporary Art Day Auction
Estimate	350,000 - 450,000 USD
Sold For	782,500 USD Premium
Provenance	Hokin Gallery, Chicago Acquired by the present owner from the above in May 1978
Exhibition	Coconut Grove, Grove Isle Sculpture Garden, 1995 - 2005

CHRISTIE'S



Louise Nevelson

Title	Double Image
Description	Louise Nevelson (1899-1988) Double Image painted aluminum, in two parts front element: 108 1/2 x 72 1/2 x 28 1/2 in. (275.5 x 184.1 x 72.3 cm.) back element: 93 1/2 x 42 x 26 1/2 in. (237.4 x 106.6 x 67.3 cm.) Executed in 1976.
Medium	painted aluminum, in two parts
Year of Work	1976
Size	Height 108.5 in.; Width 72.5 in.; Depth 28.5 in. / Height 275.5 cm.; Width 184.1 cm.; Depth 72.3 cm.
Sale of	Christie's New York: Thursday, September 28, 2017 [Lot 00023] Post-War & Contemporary Art
Estimate	100,000 - 150,000 USD
Sold For	636,500 USD Premium
Provenance	Hokin Gallery, Palm Beach Acquired from the above by the present owner, 1987
Exhibition	Purchase, Neuberger Museum, Nevelson at Purchase: The Metal Sculptures, May-September 1977. Phoenix Art Museum; Seattle Art Museum; Winnipeg Art Gallery, Manitoba, Canada; University of Iowa Museum of Art and Dayton Art Institute, Ohio, Louise Nevelson: The Fourth Dimension, January 1980-January 1981. Mountainville, Storm King Art Center, Louise Nevelson: Outdoor Sculpture, 1971-1983, June-October 1984.