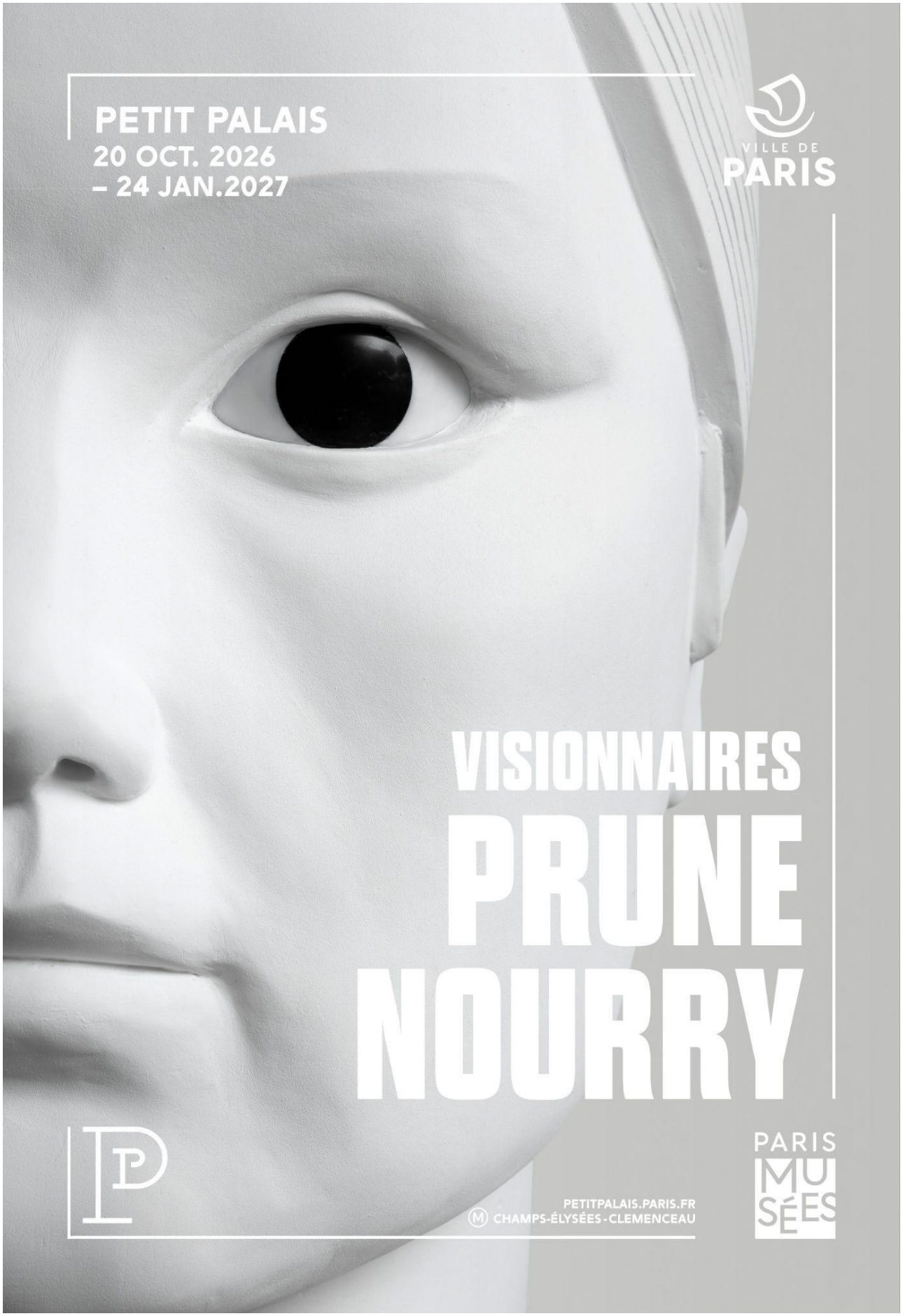
Press Kit



October 2026

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Petit Palais
Musée des Beaux-Arts
de la Ville de Paris

VISIONARIES
Carte blanche to Prune Nourry

20 October 2026 - 24 January 2027

PRESS RELEASE
October 2026

CURATOR:
Sixtine de Saint-Léger, Head of the pre-1800 Decorative Arts and Contemporary Art at the Petit Palais



Prune Nourry, *Jane Poupelet* (bronze) - (detail), 2025, bronze (white patina) and marble eyes, 71.1 × 66.7 × 40.3cm. Photo © Laurent Edeline. Courtesy of the artist and Templon, Paris - Brussels - New York. © Adagp, Paris 2026

Invited by the Petit Palais, Prune Nourry shines a light on little-known or forgotten female sculptors in the exhibition *Visionaries.* Despite social constraints and limited access to artistic training, a handful of pioneering women succeeded in making their mark in a predominantly male field. For a long time, women in the history of sculpture have been viewed primarily as models or muses, while their role as creators has often been relegated to the background. The Petit Palais Collection bears witness to this: barely four percent of the works it preserves were created by women.

From the sculpture gallery to the garden, the eighteen portraits created by Prune Nourry for the spaces of the Petit Palais bring to life a panoply of female sculptors from the late nineteenth and early twentieth centuries. At the artist's request, three art historians collected writings and photographic portraits of female sculptors who lived or worked in Paris, which was a cosmopolitan artistic capital at that time. Amongst them, we find artists like Sarah Bernhardt, Hélène Bertaux, Selma Hortense Burke, Daria Gamsaragan, Käthe Kollwitz, Jane Poupelet, Nancy Elizabeth Prophet, Consuelo de Saint-Exupéry, and Wang Jingyuan.

Inspired by the power of their creations and the strength of their commitment, Prune Nourry pays tribute to their careers and choices through her monumental portraits, whose clean, stylized aesthetic endows these works with an indisputable authority. In resonance with the Petit Palais' sculpture collection, seventy percent of which are made of plaster, the artist has chosen to create her busts in the same material. Each of these pioneering figures boasts eyes in marble inspired by the museum's polychrome statuary. The exhibit continues as a dialogue between the collections and other pre-existing works by Prune Nourry. Like a treasure hunt, visitors are invited to pursue their visit by following the eyes embedded in the pedestals of the museum's artworks, placed in strategic positions where they can dialogue with the artist's creations.

Through her work, Prune Nourry encourages us to look with fresh eyes, to change perspective. In this, she may be said to follow on in her work to promote the visibility and recognition of women in the history of sculpture.

The exhibition is spread over the various spaces of the Petit Palais' collections, extending from the museum forecourt to the garden. On the forecourt, Mothership—a hybrid figure combining a pregnant woman and the hull of a rusted metal boat—introduces the exhibition. From the sculpture gallery to the North Pavilion, the eighteen new portraits created for the Petit Palais revive the memory of these female sculptors from the past. Prune Nourry extends the journey by strategically placing some twenty of her earlier works—ranging from her Holy Daughters to her Venuses—in dialogue with the permanent collections.

Like a treasure hunt, visitors are invited to discover the white marble eyes studded with black pupils that are embedded in both Prune Nourry's plaster busts, and the pedestals of works belonging to the Petit Palais' collections, thereby creating a visual dialogue between the two. Inspired by the museum's polychrome statuary, these marble eyes encourage a comparative look at the various eras represented in the collection, going from antiquity to the present day.

The artist chooses plaster as her main material, thus echoing the museum's collection, where almost seventy percent of the sculptures are "studio plasters." These plaster sculptures are the fruit of an intermediate stage in the creation of the final versions, typically cast in bronze. When the final work has been lost, the plaster serves as the only remaining record, preserving the trace of the artwork and its creative process.

Prune Nourry also plays with the scale of her sculptures. Ranging in height from 70 cm to 3.5 m, her new busts restore a place for women sculptors within the museum. Alongside these, Prune Nourry's earlier works, going from 20 cm to 17 m in length, form a body of work where the female form unfolds across a wide variation in scale.

In the art world, women were long confined to roles as models or muses, reduced to bodies scrutinized by the male gaze. Their absence from institutional narratives, and sculpture in particular, stems not from a lack of work, but from structural erasure. Restricted by social norms and a limited access to training, they needed to assert themselves in a field dominated by men. The collection of artworks at the Petit Palais is proof of this: while women are omnipresent as subjects—models, idealized figures, or allegories—they remain largely absent as creators. Of the entire collection, barely four percent of the works were created by women, with only four female sculptors represented. This exhibition therefore, offers an opportunity to showcase their work alongside their portraits.

In other words, the female sculptors of the late nineteenth and early twentieth centuries can be said to represent a pioneering generation. These women were visionaries who paved the way. Yet, despite the increasing use of photography, their faces remain largely absent from visual imagery and collective memory.
Prune Nourry develops the legacy of these sculptors by restoring their visibility; through both her artistic practice and her commitment to passing on this history, she calls for the recognition of women in sculpture.



Prune Nourry sculpting the monumental works for the 'Visionnaires' exhibition in the studio at Saint-Denis Pleyel station – Grand Paris Express. Photo credit: Elea Jeanne Schmitter
© Adagp, Paris 2026

This exhibition has been organized with the support of the Galerie Templon.

TEMPLON

The exhibition

MOTHERSHIP

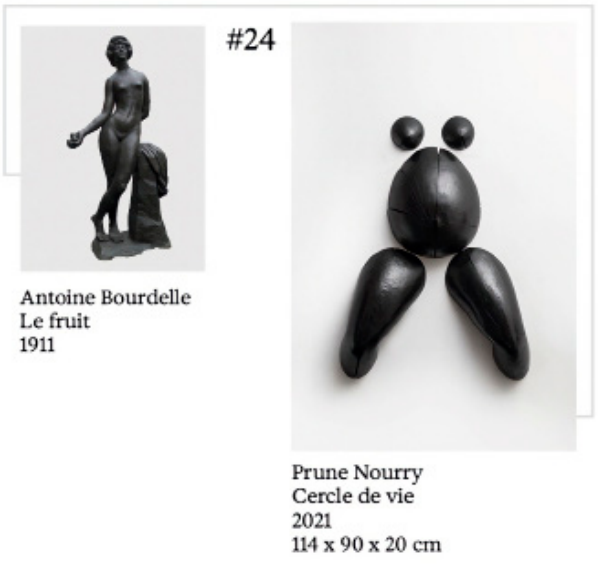
This work, measuring seventeen metres long and twelve metres wide, shows a pregnant woman lying on her back, whose forms seem to emerge from the earth. On display on the forecourt of the Petit Palais, the sculpture welcomes visitors from all around the world. The Corten metal structure, oxidized by seawater to create a rusted effect, simultaneously evokes a human, animal, and naval skeleton. This formal hybridization is characteristic of Prune Nourry's work. The piece, at once a pregnant woman and a whale skeleton, resonates with one of the exhibition's themes: the relationship to motherhood amongst female artists in the late nineteenth and early twentieth centuries.

1. VISIONARIES

For this exhibition, the artist presents eighteen previously unseen works: the busts of female sculptors who lived in the late nineteenth and early twentieth centuries. They were selected for the quality of their work and the strength of their convictions. While some achieved recognition during their lifetimes, the majority of these female artists failed to secure a lasting legacy. Three portraits are presented en creux (intaglio) style: the face is formed from its imprint in the material, thus playing on the interplay between void and solid to evoke the lack of representation and the anonymity surrounding some of these artists. Installed in the historic spaces of the Petit Palais, from the sculpture gallery to the North Pavilion, as well as the beautiful garden, these busts vary in scale, standing between 70 centimetres and 3.5 metres tall.

2. EN REGARD

Amongst the museum's permanent collections, Prune Nourry places a selection of her preexisting works in dialogue with the sculptures of the Petit Palais, revealing resonances that are at once poetic and troubling.



Excerpt from the brochure for the "Visionnaires" exhibition, featuring a special exhibition by Prune Nourry © Adagp, Paris, 2026

SCENOGRAPHY

The exhibition's scenography fosters a dialogue between Prune Nourry's works and the permanent collections of the Petit Palais, transforming the museum into the ideal setting and host venue for this encounter. By positioning Nourry's contemporary sculptures at the heart of the permanent collections, an interplay of visual, formal, and historical echoes is generated. The artist's eighteen new portraits and some twenty other works are displayed throughout the museum's spaces, ranging from the entrance hall and the garden to the sculpture gallery.

The white pedestals act as a unifying thread, lending visual coherence to the artist's interventions and establishing a continuity between her sculptures and those in the permanent collections. These pedestals convey a sense of homogeneity, all the while respecting the unique character of the individual works. Furthermore, the white finish of the busts sculpted by Prune Nourry forges a shared visual language between the museum's plaster sculptures and the artist's contemporary creations.

The white marble eyes with black pupils, embedded in Prune Nourry's busts and in the pedestals of certain works of the Petit Palais collection, serve as a guiding thread. Like a treasure hunt, visitors are encouraged to view the collections with fresh eyes, looking for a material, a shape, or a connection, before continuing their exploration across the various spaces of the museum.

The exhibition scenography also experiments with scale, distance, and framing. Monumental sculptures—some several metres in height—are placed in dialogue with the artist's busts. These shifts in scale punctuate the exhibition, endowing the female body with a multifaceted presence, at turns intimate and monumental.

Finally, the layout enables visitors to circulate freely throughout the exhibition spaces, allowing for a sequence of discoveries and visual juxtapositions.



BIOGRAPHIES OF THE VISIONARY FEMALE SCULPTORS

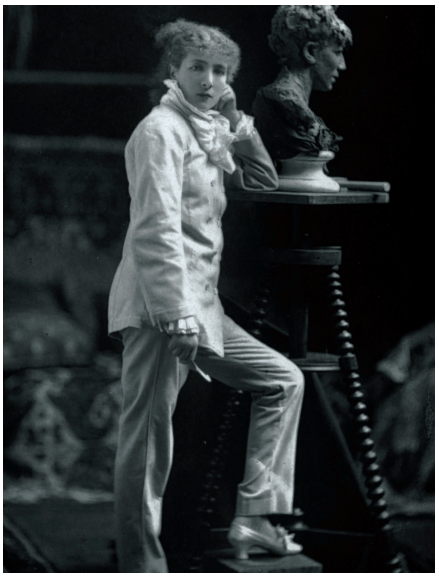
MARIE BASHKIRTSEFF (1858-1884)



Marie Bashkirtseff, dressed in a white dress, standing with her hands crossed on her stomach, prior to 1884. Aristotype (citrate print) mounted on card, 19.7 x 12.8 cm.
© Musée d'Orsay, Dist. GrandPalaisRmn / Patrice Schmidt

Born in Havrontsi (in present-day Ukraine) into a noble Russian Empire family, Marie Bashkirtseff (1858–1884) arrived in Paris in 1877 to study at the Académie Julian. Under the pseudonym "Pauline Orrel", she campaigned for women to be admitted to the École des Beaux-Arts. Influenced by the Naturalism of Jules Bastien-Lepage, she painted scenes inspired by the lives of ordinary Parisians. Her bronze sculpture *Douleur de Nausicaa* (*Nausicaa's Grief*)—inspired by *The Odyssey*— attests to her predilection for three-dimensional art: "I was born a sculptor; I adore form". Dying at the young age of twenty-five to tuberculosis, she gained recognition as a writer following the posthumous publication of her diary.

SARAH BERNHARDT (1844-1923)



Sarah Bernhardt, sculptor, in 1877.

A world-renowned actress, Sarah Bernhardt (1844–1923) displayed her talents across numerous fields: theatre, writing, painting, and sculpture. She designed her own costumes, contributed to the sets and decor of her theatrical performances, and even wrote plays and novels. Her sculpture *Après la tempête* (*After the Storm*) was awarded a silver medal at the Salon des Artistes Français. During the 1880s and 1890s, she modelled busts and portraits of friends and executed several self-portraits in both paint and sculpture. Drawn to Symbolism, she experimented with casts made from seaweed and marine elements. Although her work was met with criticism, she continued to exhibit for over twenty years. Her memoirs, *Ma double vie* (*My Double Life*), which was published in 1907, reveal the same level of commitment to all her artistic endeavours.

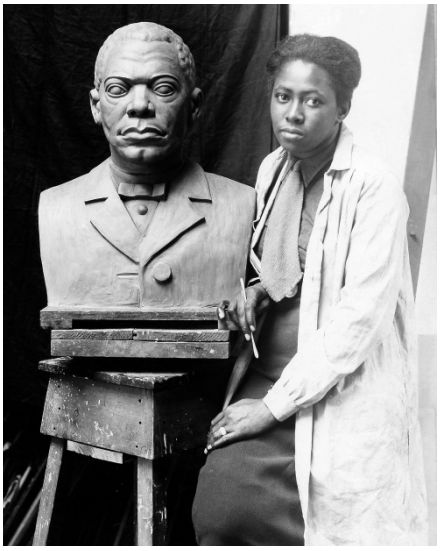
HÉLÈNE BERTAUX (1825-1909)



Portrait of Madame Léon Bertaux (née Hélène Pilate) (1825–1909), 1863.
Photograph by Carjat & Cie
© Paris Musées / Musée Carnavalet – Histoire de Paris

Daughter-in-law of sculptor Pierre Hébert, Hélène Pilate (1825–1909) studied under Auguste Dumont. Married to sculptor Léon Bertaux, she dedicated much of her career to championing women's access to artistic professions. In 1881, she founded the Union of Women Painters and Sculptors. Thanks to her efforts, female art students were finally allowed to attend classes at the École des Beaux-Arts from 1897 onwards, and subsequently to compete for the prestigious Prix de Rome as of 1903. She was also the first woman to serve on the Salon jury and won a gold medal for her sculpture Psyché sous l'empire du mystère (1889). This work is part of the collections held by the Petit Palais. The discovery of Psyché and Hélène Bertaux's career was the starting point for Prune Nourry's "Visionaries" exhibition.

SELMA HORTENSE BURKE (1900-1995)



Selma Burke, c. 1930.
© Archives of American Art, Smithsonian Institution

Born in North Carolina, Selma Hortense Burke (1900–1995) obtained a diploma in art in 1922 from Winston-Salem State University, and in 1924, she qualified as a nurse in Philadelphia. She married writer Claude McKay, who, like her, was also a member of the Harlem Renaissance movement. In 1938, she moved to Europe to continue her studies, training under Aristide Maillol. Her work celebrates the dignity and strength of Black men and women, challenging the stereotypes of her era. Through her portraits and monumental figures, she has helped secure a place in history for those who have long been excluded or overlooked. In 1943, she won the competition to create a bas-relief portrait of American President Franklin D. Roosevelt. Her work was unveiled in Washington after World War II.

CAMILLE CLAUDEL (1864-1943)



Camille Claudel, c. 1884.
Photo Cesar © Musée Rodin

Today, Camille Claudel (1864–1943) is a renowned sculptor, yet for a long time her work was overshadowed by that of Auguste Rodin, with whom her name remains linked. She began as a student of the famous sculptor and later became his collaborator and lover. However, she would eventually leave his studio to forge her own path. In her quest for recognition, she encountered numerous obstacles and became increasingly isolated. In 1913, her brother, Paul Claudel, had her committed to an institution, where she stayed for almost thirty years. Prune Nourry chose to depict Camille Claudel full-length, dressed in her work smock. She is portrayed as a creator, rather than a muse.



Prune Nourry, *Camille Claudel*, 2026
320 x 150 x 150 cm
Plaster, matt white paint, Carrara CD and Henri IV marble eyes
© Laurent Edeline © Adagp, Paris, 2026

DARIA GAMSARAGAN (1907-1986)

A sculptor of Armenian origin born in Egypt, Daria Gamsaragan (1907–1986) grew up in a cosmopolitan environment before moving to Paris in 1924. She studied sculpture under Antoine Bourdelle and later at the Académie Colarossi. Focused on the human figure, her work moved away from Realism towards vibrant surfaces. Influenced by sculptor Joseph Csaky, she was drawn towards geometric forms in the 1930s. In 1938, she represented Egypt at the prestigious Venice Biennale. Active in the Resistance during the Second World War, she paid tribute to her fellow fighters by engraving medals in their memory for the Monnaie de Paris.



Prune Nourry, *Daria Gamsaragan*, 2025.
250 x 220 x 130 cm
Cellular concrete, mineral render, and Carrara CD and Henri IV marble eyes
© Laurent Edeline © Adagp, Paris, 2026

BERTHE GIRARDET (1861-1948)



Anonymous, Berthe Girardet before Le Soldat de Verdun in the garden of her studio-home at 50 Boulevard d'Inkermann, Neuilly-sur-Seine, in the company of her daughter Marjolaine Lanel, and granddaughters Véronique, Geneviève, and Rose-Marie (from left to right) 1931
Private collection

Coming from a family that supported her artistic vocation, Berthe Imer (1861–1948) left Marseille for Paris in 1893. Married to engraver Paul-Armand Girardet, she balanced her creative work with motherhood, a rarity at that time. Her sculptures were inspired by her everyday life, depicting her loved ones, as well as religious and social subjects. Regularly exhibited at the Salon des Artistes Français, her work can be said to celebrate family values and the dignity of the humble. Housed at the Petit Palais, *La Maternelle* shows a mother tenderly saying goodbye to her children outside their school. From 1934 to 1943, she was vice-president of the Union of Women Painters and Sculptors.

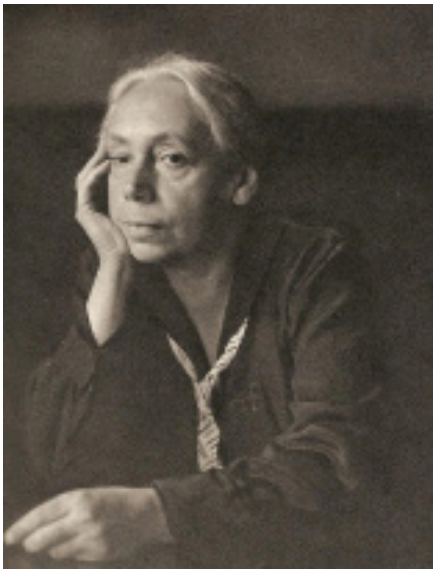
WANG JINGYUAN (1893-?)

Born in China's Fujian province, Wang Jingyuan (1893–?) studied sculpture at the École des Beaux-Arts in Lyon from 1921 to 1926, thanks to a scholarship from the Franco-Chinese Institute. As the third Chinese woman admitted to the school, she won several first prizes, including one for sculpture in 1926–1927. She continued her studies in Paris and Italy before returning to China. She participated in the National Art Exhibition in Shanghai in 1929 and taught at the Central Academy of Fine Arts in Beijing. In 1932, she presented portraits and female nudes as part of her first solo exhibition. In the 1950s, she was made a sculpture advisor to the Chinese Ministry of Culture.



Prune Nourry, *Wang JingYuan*, 2026.
150 x 150 x 80 cm
Plaster, matt white paint, Carrara CD and Henri IV marble eyes
© Laurent Edeline © Adagp, Paris, 2026

KÄTHE KOLLWITZ (1867-1945)



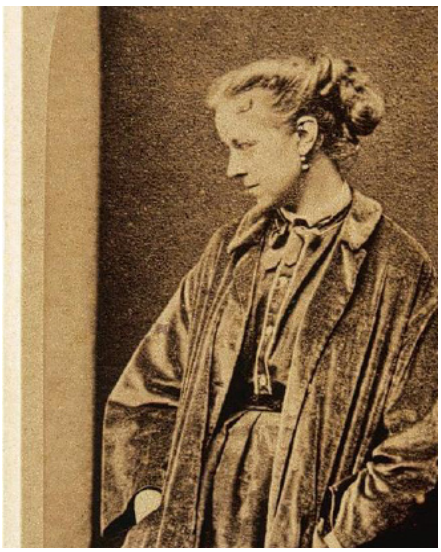
Portrait of Käthe Kollwitz, 1927.
© Hugo Erfurt

Born into a progressive family, German artist Käthe Schmidt (1867–1945) married Karl Kollwitz in 1891. The latter was a physician devoted to helping the underprivileged. As a sculptor and printmaker, Käthe dedicated her work to women, families, and the less fortunate. She spent time in Paris on several occasions during the early twentieth century, where she attended classes at the Académie Julian and met Auguste Rodin. In her work, she confers a monumental dignity to human figures, worn down by labour, poverty, and grief. Following the death of her son in World War I, denouncing war became a central theme in her work.



Prune Nourry, *Käthe Kollwitz*, 2025.
72.2 x 64.5 x 39.4 cm
Plaster, matt white paint, Carrara CD and Henri IV marble eyes
© Laurent Edeline © Adagp, Paris, 2026

MARCELLO (1836-1879)



Adèle d'Affry also known as Marcello in a work smock, c. 1860.
Photo Pierre Petit, official photographer of the Exposition universelle in Paris, 1867.
© Fondation Marcello, Fribourg

Born in Switzerland, Adèle d'Affry (1836–1879) became the Duchess of Castiglione Colonna through marriage. However, her husband passed away shortly thereafter. Drawn to sculpture, she rented a studio in Paris in 1859 and studied under Antoine Barye and Auguste Clésinger. To overcome the prejudices facing female artists, she attended anatomy classes at the École Pratique de Médecine dressed as a man and adopted the male pseudonym "Marcello". She received several prestigious commissions, notably from Napoléon III and the Empress Eugénie. At the 1870 Salon, her *Pythia* caused a scandal and was immediately acquired by Charles Garnier for his new Opera House.

JANE POUPELET (1874-1932)



Jane Poupelet carving a plaster rooster, c. 1909.
© Archives Jane Poupelet
Jane Poupelet, 2025

Born in Bordeaux, Jane Poupelet (1874–1932) was the first woman admitted to her city's School of Fine and Decorative Arts. She briefly signed her works under the male pseudonym "Simon de la Vergne" and advocated for women's place in the arts with both humour and conviction. As a member of the Schnegg circle, centred around brothers Gaston and Lucien Schnegg, she developed a refined sculptural style characterized by its simplified forms, depicting both human and animal figures. After the First World War, she sculpted prostheses and masks for soldiers who had been gravely disfigured in combat.



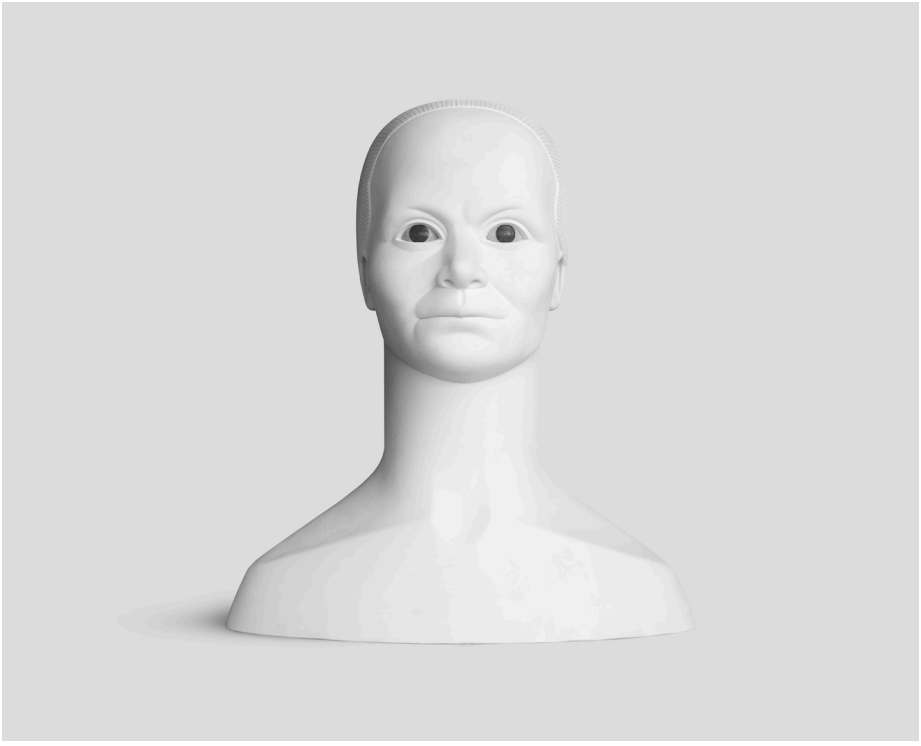
Jane Poupelet, 2025
250 x 240 x 134 cm
Cellular concrete, mineral render, and matte white mineral stain, Carrara CD and Henri IV marble eyes © Laurent Edeline © Adagp, Paris, 2026

NANCY ELIZABETH PROPHET (1890-1960)



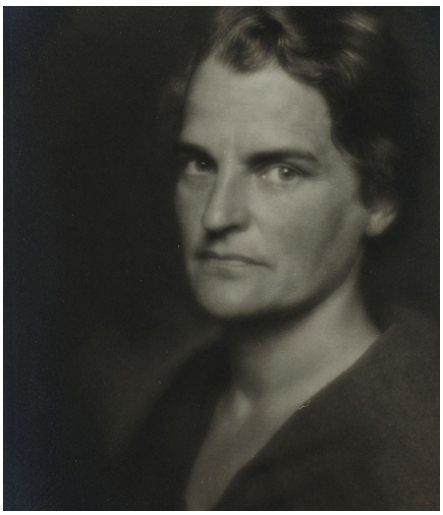
Nancy Elizabeth Prophet, *Poverty/Prayer*, 1926, Adams Library, Rhode Island College.
© Nancy Elizabeth Prophet collection, MSS-0028, Special Collections, James P. Adams Library, Rhode Island College.

Born to a Native American father and an African American mother, Nancy Elizabeth Prophet (1890–1960) grew up in the United States against the backdrop of racial segregation before pursuing her artistic studies in Paris. In 1918, she became the first African American woman to graduate from the Rhode Island School of Design. Despite financial difficulties and discrimination, she was determined to continue her work as a sculptor. Her diaries bear witness to both her tenacity ("I will not yield an inch") and her extreme financial struggles: she would sometimes buy art materials instead of food. Drawing on her rich multicultural heritage, her work gives expression to bodily suffering and human dignity.



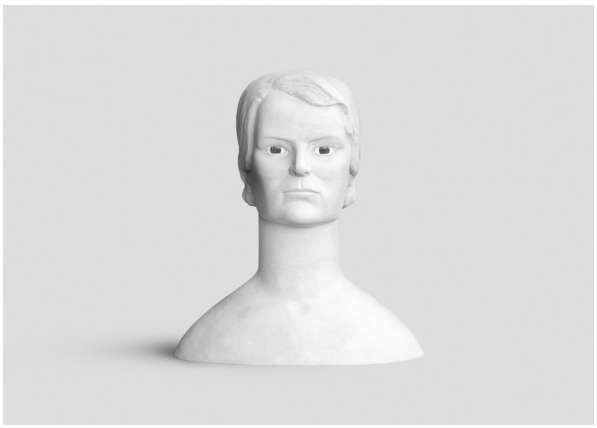
Prune Nourry, *Nancy Elizabeth Prophet*, 2026
350 x 320 x 195 cm
Cellular concrete, matte white mineral stain, Carrara CD and Henri IV marble eyes
© Laurent Edeline © Adagp, Paris, 2026

CLARA RILKE-WESTHOFF (1878-1954)



Clara Rilke-Westhof
© Nicola Perscheid, Die Bildhauerin Clara Rilke Westhoff, Museum für Kunst and Gewerbe Hamburg, Public Domain

German artist Clara Westhoff (1878–1954) began her artistic training in her native country, notably with the sculptor Max Klinger. Drawn by the educational opportunities available to women, she came to Paris to pursue her studies at the Académie Julian, the École des Beaux-Arts, and under Auguste Rodin. While part of an artists' colony in Worpswede, Germany, like her friend, painter Paula Modersohn-Becker (1876–1907), she demonstrated a keen interest in rural figures and the lives of ordinary people. Her artistic career always remained a priority, even during her brief marriage to poet Rainer Maria Rilke.



Prune Nourry, *Clara Rilke-Westhoff*, 2026
250 x 200 x 100 cm
Cellular concrete, matte white mineral stain, Carrara CD and Henri IV marble eyes
© Laurent Edeline © Adagp, Paris, 2026

CONSUELO DE SAINT-EXUPÉRY (1901-1979)



Portrait of Consuelo de Saint-Exupéry, 1942
© Wikicommons

Born in El Salvador, Consuelo Suncín Sandoval (1901–1979) studied at the San Francisco School of Fine Arts and later at law school in Mexico City. While working as a journalist, she met Diego Rivera, whose art would have a profound influence on her own intensely coloured paintings. She moved to Paris, where she pursued sculpture at the Académie Ranson—encouraged by Aristide Maillol—and frequented the Surrealist circles around André Breton. Following her marriage to Antoine de Saint-Exupéry in 1931, she continued to devote her practice to sculpture and painting, both in New York and Long Island, where *The Little Prince* (1943) was written. Her Tale of the Rose reveals an independent artist with a unique personality.

META VAUX FULLER (1877-1968)

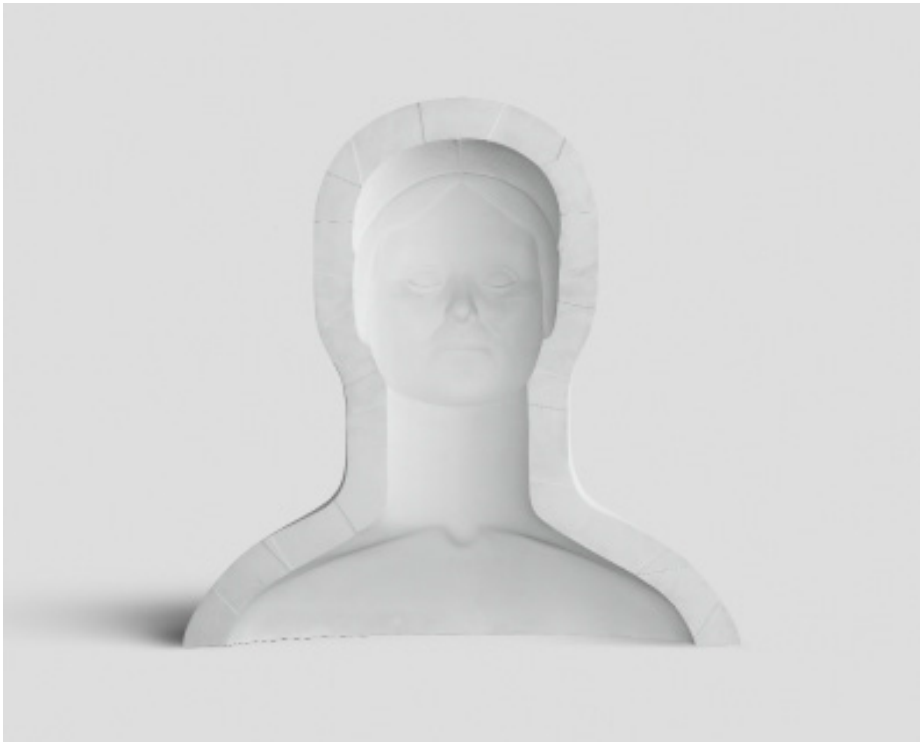


Portrait of Meta Vaux Warrick Fuller, reproduced in Women of Achievement by Benjamin Griffith Brawley, 1919

Born in Philadelphia during the era of racial segregation, American artist Meta Vaux Warrick (1877–1968) was one of the first African American female sculptors. Born into a family of prosperous business owners, she studied in the United States and later in Paris at the Académie Colarossi and the École des Beaux-Arts. Considered a pioneer of the Harlem Renaissance art movement, she explored diverse themes and denounced the racial and social injustices stemming from slavery. As a wife and mother to three children, she was capable of balancing her personal life and artistic career despite a difficult environment, where she was confronted by racism and sexism throughout her life.

LES ÉLÈVES (ALLÉGORIE)

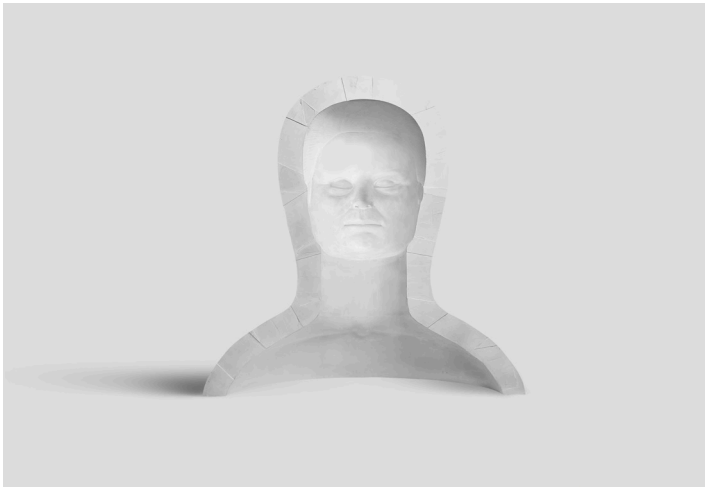
In the nineteenth and twentieth centuries, Paris attracted women from all over the world who came to the French capital to study sculpture under renowned masters or at private academies. These studies required considerable financial means and family support; privileges that were not available to all. The prestigious École des Beaux-Arts, which offered free tuition, did not open its doors to women until 1897. Upon discovering photographs of sculpture studios, Prune Nourry was struck by the gap between the number of women studying art and the far smaller number who succeeded in developing an artistic career. This observation is still relevant today. Through this allegory, the artist pays tribute to them. This face was created by blending the features of female sculptors—who have long remained in the shadows— by drawing upon archival images of women students.



Prune Nourry, *Les Élèves (Allégorie)* - Negative, 2026
350 x 360 x 110 cm
Cellular concrete, mineral render, and matte white mineral stain
© Laurent Edeline © Adagp, Paris, 2026

LES INTERNÉES (ALLÉGORIE)

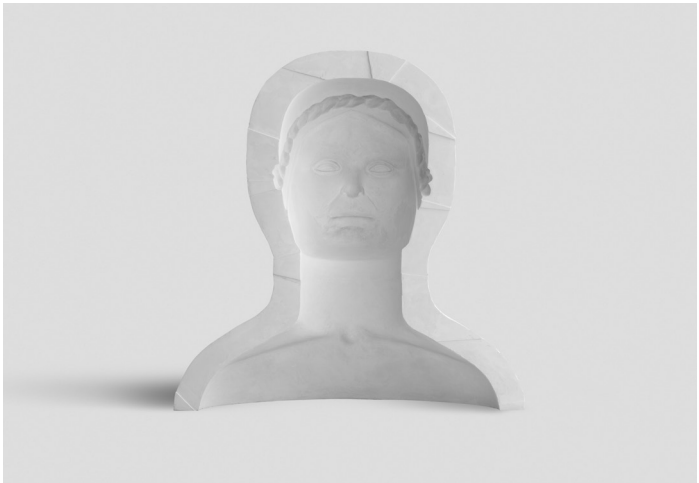
This sculpture pays tribute to those women artists whose creative work was impeded by psychiatric confinement (in what were then known as “asylums”), social exclusion, or a lack of understanding. From Camille Claudel to Séraphine de Senlis, some women saw their freedom curtailed and their work interrupted or marginalized. Dedicated to all those whose names have vanished from history, this monument invites viewers to question the way in which women creators were perceived and how this perspective contributed to silencing them.



Prune Nourry, Les Internées (Allégorie), 2026
150 x 150 x 40 cm
Bronze, matte white paint
© Laurent Edeline © Adagp, Paris, 2026

LES PASSEUSES (ALLÉGORIE)

Born in Athens, Cléopâtre Sévastos (1882–1972) moved to Paris in 1903 to pursue her artistic studies. A student of Antoine Bourdelle, she became his studio assistant, model, and eventually his wife. She then gave up her own artistic practice to devote herself to her husband’s career, overseeing casting, the enlarging of works, managing the running of the studio and sales. She played a vital role in promoting Bourdelle’s work. Her memoirs, *Ma vie avec Bourdelle* (*My Life with Bourdelle*), show this commitment. With her daughter, Rhodia, she worked to establish a museum in the sculptor’s honour, which was made possible through donations and bequests to the City of Paris. Her portrait—done here in bas-relief—serves as an allegory for all the women who devoted their lives to championing the work of their partners, to the detriment of their own.



Prune Nourry, Les Passeuses (Allégorie, Cléopâtre Bourdelle), 2026
250 x 250 x 71 cm
Cellular concrete, mineral render, and matte white mineral stain
© Laurent Edelin © Adagp, Paris, 2026

Biography of Prune Nourry

PRUNE NOURRY

Born in 1985 in Paris, Prune Nourry lives and works between New York and Paris. She graduated from the École Boulle in 2006 with a specialization in wood carving and is represented by Galerie Templon (Paris, Brussels). In her work, the artist explores ethical issues regarding the concept of balance: the body and its healing process, the demographic imbalance resulting from gender selection, and ecosystems and the interdependence of living species. Her creations merge sculpture, installation, and performance, and frequently involve rituals—sometimes entailing a burial or disappearance—which she documents through photographs and video. Prune Nourry situates her work within specific geographical and temporal contexts through her research drawing on disciplines outside the art world. For example, her international projects stem from encounters with specialists such as geneticists, sociologists, anthropologists, and archaeologists, who, like the artist, are often “guided” by serendipity, or the art of making a chance discovery while researching an unrelated topic. Earth—her preferred material—lies at the heart of her practice and also serves as her anchor. She often collaborates with various artisans, an approach that has allowed her to explore other materials and new techniques. 2016 marked a turning point in her personal and artistic journey, when she was diagnosed with breast cancer at the age of thirty-one. In 2024, she co-founded the Catharsis Arts Foundation with Claude Grunitzky in an effort to raise the voices of women from underrepresented communities through collaborative sculpture projects. In 2026, alongside the "Visionnaires" exhibition, Prune Nourry installed her monumental work entitled Les Vénus dionysiennes at the Grand Paris Express’s Saint-Denis–Pleyel station as part of the Société des Grands Projets initiative, in collaboration with architect Kengo Kuma.



Prune Nourry in her studio at Saint-Denis–Pleyel station for the Grand Paris Express.
©Aurelia Casse © Adagp, Paris, 2026

Press Visuals



1.Prune Nourry in her studio at Saint-Denis–Pleyel station for the Grand Paris Express.
© Aurelia Casse © Adagp, Paris, 2026



2. Prune Nourry in her studio at the Gare de Saint-Denis - Pleyel du Grand Paris Express
© Elea Jeanne Schmitter © Adagp, Paris, 2026



3. *Mothership*
© Philippe Piron © Adagp, Paris, 2026



4. *Jane Poupelet*, 2025
250 x 240 x 134 cm
Cellular concrete, mineral render, matte white mineral stain, Carrare CD and Henri IV marble eyes
© Laurent Edeline © Adagp, Paris, 2026



5. *Jane Poupelet* (detail), 2025
250 x 240 x 134 cm
Cellular concrete, mineral render, matte white mineral stain, Carrare CD and Henri IV marble eyes
© Laurent Edeline
© Adagp, Paris, 2026



6. *Jane Poupelet* (detail), 2025
250 x 240 x 134 cm
Cellular concrete, mineral render, matte white mineral stain, Carrare CD and Henri IV marble eyes
© Laurent Edeline © Adagp, Paris, 2026



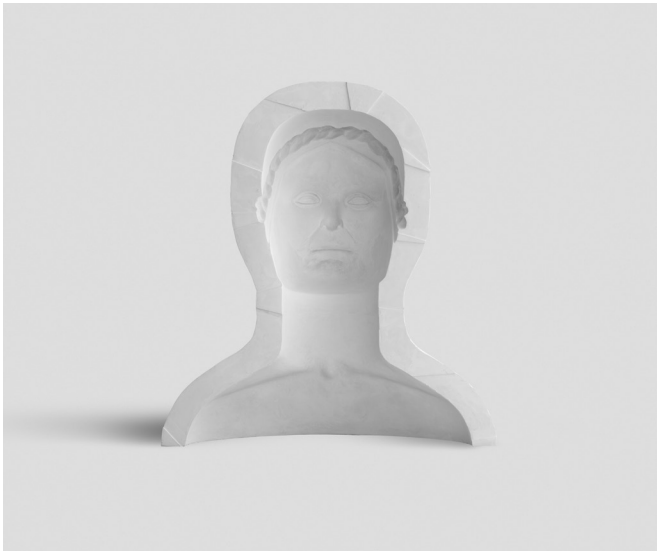
7. *Selma Hortense Burke* (detail), 2025
90 x 85 x 37 cm
Plaster, marble paint effect, Carrare CD and Henri IV marble eyes
© Laurent Edeline © Adagp, Paris, 2026



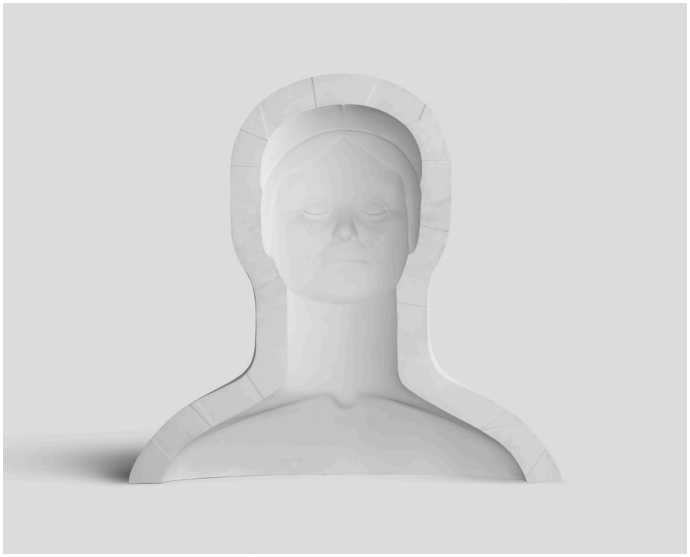
8.*Selma Hortense Burke*, 2026
90 x 85 x 37 cm
Plaster, marble paint effect, Carrare CD and Henri IV marble eyes
© Laurent Edeline © Adagp, Paris, 2026



9.*Wang Jing Yuan*, 2026
150 x 150 x 80 cm
Plaster, Carrare CD and Henri IV marble eyes
© Laurent Edeline © Adagp, Paris, 2026



10. *Les Passeuses (Allégorie, Cléopâtre Bourdelle)*, 2026
250 x 250 x 71 cm
Cellular concrete, mineral render, matte white mineral stain
© Laurent Edeline © Adagp, Paris, 2026



11. *Les Élèves (Allégorie)*, 2026
350 x 360 x 110cm
Cellular concrete, mineral render, matte white mineral stain
© Laurent Edeline © Adagp, Paris, 2026



12. *Les Passeuses (Allégorie) Cléopâtre Bourdelle* in the studio at the gare Saint-Denis Pleyel - Grand Paris Express
© Prune Nourry © Adagp, Paris, 2026



13. Prune Nourry sculpting in her studio.
© Elea Jeanne Schmitter © Adagp, Paris, 2026



14. Prune Nourry sculpting in her studio.
© Justin Wieler © Adagp, Paris, 2026



15. Prune Nourry sculpting in her studio.
© Justin Wieler © Adagp, Paris, 2026



16. Works for the exhibition *Visionnaires*, in the studio at the gare de Saint-Denis Pleyel - Grand Paris Express.
© Prune Nourry © Adagp, Paris, 2026



17. View of the studio at the gare de Saint Denis Pleyel - Grand Paris Express, mould of Camille Claudel
© Elea Jeanne Schmitter © Adagp, Paris, 2026

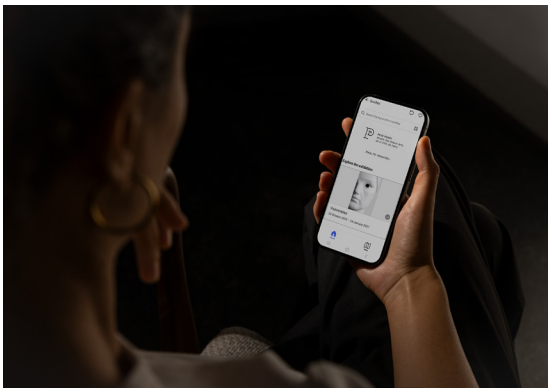


18. View of the studio at the gare de Saint-Denis Pleyel - Grand Paris Express.
© Aurelia Casse © Adagp, Paris, 2026



19. Prune Nourry sculpting Jane Poupelet.
© Elea Jeanne Schmitter © Adagp, Paris, 2026

Exhibition-related educational activities



The audio guide for Visionaries, Carte blanche to Prune Nourry was produced and hosted by the Bloomberg Connects platform.

In resonance with the exhibition, this unique audio guide provides a voice to the eighteen female sculptors represented by Prune Nourry. Based on their letters, diaries, and writings, their voices are brought to life by the performers who embody them, offering an evocative immersion into their journeys, struggles, and creative worlds, as well as access to archives depicting their portraits and artworks.

Produced and hosted by Bloomberg Connects Bloomberg Philanthropies

Voice: French version: Marion Cotillard / English version: Laura Dern and Janelle Monáe



Mobile Corpus Workshop by Prune Nourry

Mobile Corpus Workshop – Hands in Clay

Led by a museum facilitator, children can discover the artist's sculptures through themes like body diversity, forms, and origins, as well as vulnerability and repair. Using a hands-on, playful sensory kit, they learn about the secrets behind the creation of her work. Next, in a workshop led by Sophie Lecarpentier—a visual artist and art therapist partnering with the Prune Nourry Studio—participants immerse themselves in the clay, engaging with the material in a sensitive, creative way.

For information and bookings, contact: Studio Prune Nourry – Sophie Lecarpentier

Exhibition-related programming

INDIVIDUAL ACTIVITIES

Adults and young people 14 yrs+

Guided tour
Duration: 90 mins. 7€/5€.
Tuesdays, Fridays, Saturdays at 12.30pm

Drawing from Sculpture workshop
In the company of a visual artist, look, observe, and draw amongst Prune Nourry's sculptures to capture the effects of volume and light in black and white.
Tuesdays, Fridays, and Saturdays at 2pm and 4pm
Duration: 90 mins. €10/€8. Free admission to the permanent collections.
Maximum 10 participants. Materials provided.

Paper Relief Workshop
Led by a visual artist, observe and sketch Prune Nourry's sculptures. In the workshop, make a cardboard matrix to be used to create a paper relief.
Tuesdays, Fridays, and Saturdays at 10am or 1pm
Duration: 3 hours. €20/€16.Free admission to the permanent collections.
Maximum 10 participants. Materials provided.

Parents and children 3-5 yrs

Workshop « Clay is Fantastic »
Discover the sculptures of Prune Nourry. Then, in the workshop, exploreclay together andexperience its many textures and sensations as you create a three-dimensional form inspired by the world of the exhibition. Please bring a cardboard box to take your creations home.
Wednesdays, Sundays, and school holidays at 2pm
Duration: 90 mins.
Full price: €10 / Reduced rate and children: €8

Parents and children 6-10 yrs

"Open your Eyes" Tour
Look for the black and white eyes sculpted by Prune Nourry and keep a look out for her works amidst the museum's collections.
Saturdays and school holidays at 2.30pm
Duration: 90 mins.
Full price: €7 / Reduced rate and children: €5

Children 6-10 yrs

Apprentice Sculptor Workshop
Discover the figures sculpted by Prune Nourry. Then, in the workshop, create your own clay sculpture inspired by the artist's world. Participants should bring a cardboard box to take their creations home.
Wednesdays and school holidays at 2pm
Duration: 2 hours.
Children: €8.

For dates and bookings, see: petitpalais.paris.fr

For parents and children (ages 6–10) with intellectual or mental disabilities

Adapted tour
Explore the exhibition through a bespoke tour and sensory approach using a tactile kit.
2 December at 2.30pm
Duration: 2 hours €8 per person.
Free for one accompanying adult.
Free admission to the permanent collections.

Hearing impaired visitors

Descriptive and sensory tour
Discover the exhibition through a sensory approach and descriptive commentary.
15 December at 11am,
12 January at 11am
Tour duration: 90 mins.
Tour price: €5 per person.
Free for one accompanying person.
Free admission to the collections.

Booking of activities by mail at petitpalais.handicap-champsocial@paris.fr

GROUP ACTIVITIES

ADULTS, SOCIAL SECTOR GROUPS, PEOPLE WITH DISABILITIES, SCHOOL GROUPS (FROM AGES 4–5 UPWARDS).

GUIDED TOUR

A general tour of the exhibition led by a museum educator, tailored to the group's profile and—depending on the group and availability—including an introduction to the "Mobile Corpus" kit.

Pricing details available at petitpalais.paris.fr.
Reservations required via email at petitpalais.reservation@paris.fr or by phone on Tuesdays and Thursdays at +33 (0)1 53 43 40 36.

GROUP SELF-GUIDED TOUR

Reservations required. Booking details available at petitpalais.paris.fr under "Public".

AUDITORIUM CONFERENCES

CONFERENCES

Friday 23 October 2026 at 12.30pm
Inaugural conference
by Prune Nourry, Ophélie Ferlier Bouat, Director of the Petit Palais, Musée des Beaux-arts de la Ville de Paris, and Sixtine de Saint-Léger, exhibition curator.

Saturday 23 January at 5pm
"Sisterhood" Meeting with Artist Prune Nourry and Ghada Hatem-Ganzer
As part of the Petit Palais's monthly series of encounters between contemporary artists and prominent women, Prune Nourry will be in conversation with Ghada Hatem-Ganzer—an obstetrician-gynaecologist and founder of the Maison des Femmes in Saint-Denis, an organization with which the artist has worked for several years.

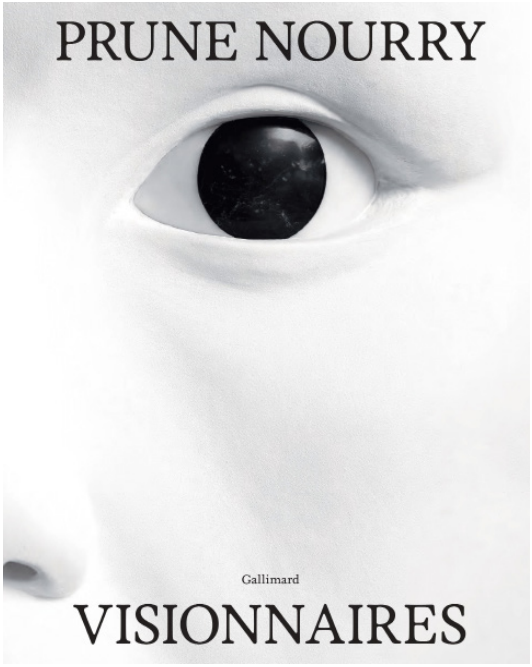
STUDY DAY

Friday 6 November 2026 from 9.30am to 12.30pm
Women Sculptors, Perspectives, and Representations: Current Research in Art History
This half-day seminar aims to present current art-historical research on women sculptors from the late nineteenth and early twentieth centuries.
Organizers :
Eva Belgherbi (PhD in Contemporary Art History, co-president of the association “Femmes Artistes en Réseaux” [FAR]) and Charlotte Foucher Zarmanian (Research Director at CNRS/CRAL, UMR 8566), in collaboration with Sixtine de Saint-Léger (Curator of Decorative Arts prior to 1800 and Contemporary Art at the Petit Palais).

CRAL Centre de Recherches sur les Arts et le Langage In partnership with the Centre de Recherches sur les Arts et le Langage (CRAL, UMR 8566, EHESS/CNRS).

Detailed programme available at petitpalais.paris.fr.
Lectures and seminars open to the public, free admission, subject to availability.

Exhibition Catalogue



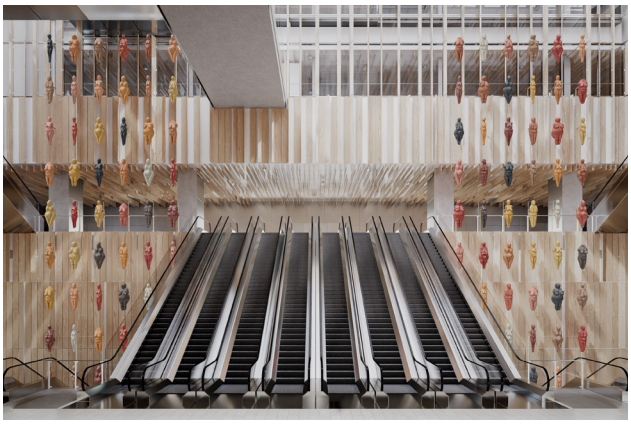
Prune Nourry. Visionnaires

Published to coincide with the carte blanche given to artist Prune Nourry for the Visionaries exhibition at the Petit Palais, this bilingual publication aims to shine a light on female sculptors that have been largely overlooked by history. Often relegated to the roles of models or muses and severely curtailed by social norms and limited access to training, they struggled to carve out a place for themselves in a field long dominated by male figures. Addressing their persistent absence from art historical texts and museum collections, Prune Nourry presents a new series of eighteen busts highlighting sculptors who were active between the late nineteenth and early twentieth centuries—artists selected, with the help of researchers and curators, for the quality of their artistic practice and the strength of their convictions. The featured artists include Sarah Bernhardt (France), Hélène Bertaux (France), Selma Hortense Burke (USA), Camille Claudel (France), Daria Gamsaragan (Egypt), Käthe Kollwitz (Germany), Jane Poupelet (France), Nancy Elizabeth Prophet (USA), Consuelo de Saint-Exupéry (El Salvador), and more...

The guest authors include Mathilde de Croix, art historian; Sandrine Dequin, art historian; Lucia Pesapane, art historian and curator; Sixtine de Saint Léger, exhibition curator and head of Renaissance, 17th- and 18th-century decorative arts and contemporary art collections at the Petit Palais; Delphine Wanes, PhD candidate in art history at Paris 1 Panthéon-Sorbonne University; Sarah Arison, President of the Arison Arts Foundation.

Format: 22 x 27 cm
192 pages
Hardcover
Illustrations: approx. 150
€39

Public commission by Grand Paris Express



Vénus dionysiennes by Prune Nourry at the gare Saint-Denis-Pleyel
© Atelier Prune Nourry / Kengo Kuma & Associates / Thomas Lamiaud © Adagp, Paris, 2026

Vénus dionysiennes, Prune Nourry

From Thursday 22 October to Sunday 25 October 2026, Prune Nourry's studio, located on the first floor of the Saint-Denis–Pleyel station in a space still under construction and normally off-limits to the public—will open its doors for a special event.

Visitors will have the opportunity to view up close the 108 sculptures known as the Venuses that make up Les Vénus Dionysiennes, a monumental, permanent artwork designed by the artist for the station.

In 2027, these 108 sculptures, each measuring 1.7 metres tall, will be installed on either side of the station's escalators, some reaching heights of up to 27 metres, creating a veritable vertical museum within the architecture designed by Kengo Kuma. Inspired by both Palaeolithic female figures and the bodies and stories of women from Saint-Denis, the sculptures will create a dynamic dialogue with the station environment and its users.

This special opening from October 22 to 25 provides the public with the unique chance to explore the artist's studio and experience the artwork before its final installation in 2027. Visitors will also be able to view an exhibition devoted to the extensive collection of future artworks for the Grand Paris Express.

The Petit Palais
Musée des Beaux-Arts de la Ville de Paris



© Paris Musées / Petit Palais / Benoit Fougeirol

Built for the Exposition Universelle of 1900, the Petit Palais building is a masterpiece by architect Charles Girault. In 1902, it became the City of Paris Museum of Fine Arts and presents a very beautiful collection of paintings, sculptures, furnishings and art objects dating from Antiquity to 1914.

Among the museum treasures are an exceptional collection of Greek vases and a very large group of Flemish and Dutch paintings from the seventeenth century, displayed around the famous Self-Portrait with Dog by Rembrandt. A magnificent collection of French paintings from the eighteenth and nineteenth centuries includes major works by Fragonard, Greuze, David, Géricault, Delacroix, Courbet, Pissarro, Monet, Sisley, Cézanne and Vuillard. The museum is also very proud of a very beautifulcollection of sculptures by Carpeaux, Carriès and Dalou. The collection of decorative art is especially noted for objects from the Renaissance and the 1900s, including glasswork by Gallé, jewellery by Fouquet and Lalique and a dining room designed by Guimard for his private mansion. Finally, the museum has an outstanding graphic arts room featuring complete series of engravings by Dürer, Rembrandt and Callot and a rare collection of Nordic drawings.

The programme of temporary exhibitions at the Petit Palais alternates ambitious major themes such as Paris Romantique, Paris 1900, Les Bas-fonds du Baroque, Modern Paris with monographs that allow us to rediscover forgotten painters such as Theodore Rousseau, Jusepe de Ribera, Walter Sickert. Each autumn, contemporary artists such as Yan Pei-Ming (2019), Laurence Aëgerter (2020), Jean-Michel Othoniel (2021), Ugo Rondinone (2022), Loris Gréaud (2023) and Bilal Hamdad (2025), as well as the Street Art in 2024 have been invited to exhibit in the Petit Palais' permanent collections to create a dialogue with these paintings and reveal the links between their works and those of the museum.

Paris Musées
A museums network

Administratively grouped together as Paris Musées, the fourteen museums and heritage sites of the City of Paris possess collections that are as exceptional for their diversity as for their quality.

To open up and share this significant cultural heritage, they have adopted a new visitor experience policy, moderated prices for temporary exhibitions, and focus on providing access to members of the public who traditionally lack access to cultural offerings.

Their permanent collections, which are free*, and the temporary exhibitions and varied cultural programming reached 4.8 million visitors in 2024.



Get the Paris Musées card!

A card can be bought from Paris Musées, which gives unlimited access, ahead of the queue, to the temporary exhibitions in all 14 of the museums of Paris*, as well as special tariffs for activities.

It entitles the holder to reductions in the bookshop-boutiques and the caferestaurants, and to receive prior information about events in the museums. In 2014, the card was bought by 9000 people.

Information is available at the Museum ticket offices or on petitpalais.paris.en

*Except the archaeological Crypt under the forecourt of l'île de la Cité and the Catacombs.

General information

VISIONNAIRES
Carte Blanche à Prune Nourry

Petit Palais
Musée des Beaux-Arts de la Ville de Paris.
Avenue Winston-Churchill, 75008 Paris.
Tel : 01 53 43 40 00
petitpalais.paris.fr

Accessible to visitors with disabilities.

Opening hours
From Tuesday to Sunday from 10am to 6pm
Late openings on Fridays and Saturdays until 8pm.
Closed the 1st of may and the 14th of July.

Admission
Fill rate : 14 euros
Reduced rate : 12 euros
Reservation of a recommended visit time on petitpalais.paris.fr

Access
Metro
Lines 1 et 13 : Champs-Élysées Clemenceau.
Line 9 : Franklin D. Roosevelt.

RER
Line C : Invalides.

Bus
Lines : 28, 42, 72, 73, 80, 83, 93.

En VÉLIB'
Station 8001 (Petit Palais).

Auditorium
Informations on the programmes at the front desk or at petitpalais.parisfr

Café-restaurant *Le 1902*
Openings 10am to 5:15 pm (last order)
Terrace closure 5:40pm.
Late openings: see on the site: petitpalais.paris.fr

Bookshop-boutique
Openings from 10am to 5:45pm
Late openings: see on the site petitpalais.paris.fr