



# Magdalena Abakanowicz

## The Thread of Existence

20 November 2025  
12 April 2026



MUSÉE  
BOURDELLE

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The artist with *Red Abakan* at the exhibition at Pasadena Art Museum, Los Angeles, 1971  
 © Marta Magdalena Abakanowicz Kosmowska and Jan Kosmowski Foundation, Warsaw, Poland  
 © Jan Kosmowski

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# MAGDALENA ABAKANOWICZ

## The Thread of Existence

20 November 2025 to 12 April 2026

The Musée Bourdelle presents France's first exhibition dedicated to Magdalena Abakanowicz. A major artist on the 20<sup>th</sup> century Polish art scene, Abakanowicz (1930-2017) experienced war, censorship and deprivation from a young age under the Communist regime. She produced immersive, poetic, sometimes troubling, often political sculptures and textile works. Inspired by the organic world, seriality and monumentality **her work possesses an undeniable power and presence, resonating with contemporary** environmental, humanist and feminist issues. Abakanowicz's radical, pioneering work has been shown regularly abroad, from the United States to Japan and Europe, and more recently at the Tate Modern in London and the Musée cantonal des Beaux-Arts in Lausanne. The Musée Bourdelle exhibition offers biographical and political insights with a chronological and thematic journey taking in 70 ensembles – 33 sculptural installations, 12 textile works, drawings and photographs.

In the 600 sqm Portzamparc wing, whose concrete walls have been renovated for the occasion, **the exhibition focuses on Abakanowicz's sculptural production, in order to restore the artist to her rightful place among the great sculptors of the 20<sup>th</sup> century.** The exhibition's subtitle, "The Thread of Existence" combines two terms used by the artist to define her work. She saw tissue, or fibre, as the basic element of the human body, marked by the vagaries of its destiny.

The project is the fruit of three years' work, with the active support of the Marta Magdalena Abakanowicz Kosmowska and Jan Kosmowski Foundation in Warsaw, the Polish Institute of Paris and the Adam Mickiewicz Institute. The works have mainly been lent by the Marta Magdalena Abakanowicz Kosmowska and Jan Kosmowski Foundation in Warsaw, the Toms Pauli Foundation in Lausanne, the Central Museum of Textiles in Łódź, the Tate Modern in London, the Museum of Contemporary Art in Kraków and the Museum of Modern Art in Paris.




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**PRACTICAL INFORMATION**

The exhibition runs from 20 November 2025 to 12 April 2026 and is open from Tuesday to Sunday from 10 am to 6 pm (last admission 5.15).

**Exhibition tickets**

Full rate: €12

Reduced rate: €10

Free access to permanent exhibitions.

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**IN BRIEF**

In the street-side garden, the monumental *Big Figure* greets the visitor as they begin their journey into the exhibition.

In the corridor of the Portzamparc wing, **the first part gives an idea of the scope of the Magdalena Abakanowicz's work:** the early textile pieces, small (often anatomical sculptures, drawings and projects for public spaces.

**The journey through the exhibition continues with the cycle of monumental works Abakanowicz began in the 1960s:** the *Abakans*, a series of spectacular textile pieces that hang from the ceiling. Although materials were scarce, the artist wove these objects made of natural fibre using ropes and old fabrics she collected and folded away under her bed.

**In the 1970s, Abakanowicz's practice opened up to human figuration and she adopted the principle of seriality,** which she developed with *Backs* and *Dancing Figures*. The third part of the exhibition focuses on these identityless husks, which question the notions of presence and disappearance.

**The fourth part begins with her iconic installation *Embryology*, which was unveiled at the Venice Biennale in 1980.** Somewhere between bodies, organic matter and rocks, these clusters of cocoons immerse the viewer in an ambiguous hybrid space. Illustrated with drawings and reliefs *Landscapes*, **the exhibition journey highlights the materiality of Abakanowicz's works and her interest in metamorphoses.**

Next in the concrete cells of the museum the visitor discovers **two more ensembles, *Mutants* and *Crowd V*.** While the *Mutants* occupy the space haphazardly, the faceless, disturbing figures of *Crowd V* materialise Abakanowicz's idea of "the crowd acting as a brainless organism".

**The exhibition concludes with a cycle of monumental sculptures entitled *War Games*, consisting of enormous tree trunks encircled in steel hoops. It echoes the destructive power of war, and completes the symbolic force of this unique artist with her singular place in the creative world of the second half of the 20<sup>th</sup> century.**



## INTRODUCTION

A major figure in the renewal of textile art and sculpture in the 20<sup>th</sup> century, Polish artist Magdalena Abakanowicz (1930–2017) enjoyed national and international recognition stretching as far as the United States or Asia.

To the end Abakanowicz bore the mark of the land where she spent her childhood and her organic connection to the forest. First she painted, then she began working in tapestry, which she soon subverted, moving away from the handicraft and decorative nature of the practice. At the intersection between disciplines, the artist played with combining textile materials and techniques specific to sculpture to create immersive "environments" that were an "integral part of [herself]". Her unique method of binding the threads together aimed to repair the trauma of the war in the totalitarian context of a regime that subjected physical and mental space to the law of the collective. In a perpetual state of flux, the diverse range of Abakanowicz's work speaks to a desire for breadth and openness.

All her creations stem from the same question: what place does the human occupy in their environment? By virtue of their hybrid nature, Abakanowicz's organic works confront us with the vital fabric of life: "I consider fibre as the greatest mystery of our environment. It is from fibre that all the living organisms are built, the tissue of plants, leaves and ourselves."



Magdalena Abakanowicz, *Composition of White Forms* [detail], 1962, cotton, wool and hemp rope, Central Museum of Łódź  
© Central Museum of Łódź © Musée Bourdelle

### *Composition of White Forms*

In 1962, Abakanowicz was one of the Polish artists invited to first Lausanne International Tapestry Biennial, initiated by Jean Lurçat. She presented this monumental composition representative of the new directions textile art was taking in Central Europe. Designed and woven by its creator, the work does away the traditional division between the cartoon painter, who produces the actual-size cartoon and the tapestry weaver tasked with transposing it.

"The wool alone guides me", confided Abakanowicz, who played around with intertwining and overlapping of threads of different types and thicknesses and with the materiality of fibres, sometimes raw, sometimes dyed in darker colours. *Composition of White Forms* earned her recognition on the international scene, at the age of 32.



## SECTION 1 | ABAKANS

*"It became clear to me that I could build a three-dimensional reality: soft, full of secrets, protecting me, acting as a shield, and at the same time [...] integral part of myself."*

Douglas Dreishpoon, "Monumental Intimacy. An Interview with Magdalena Abakanowicz", *Arts Magazine*, vol. 65, no 4, December 1990, p. 33.

From the mid-1960s, Magdalena Abakanowicz adopted a minimalist approach and started experimenting with the sculptural possibilities of weaving. She imposed a radical singularity with monumental pieces she would soon name *Abakans*. In 1969, the fourth International Tapestry Biennial in Lausanne marked a decisive turning point: liberated from wall-based display, the *Red Abakan* with its 4-metre diameter unfurled in all its glory.

Designed, woven, assembled and sewn with the help of an assistant in the cramped confines of her studio, the *Abakans* only come into their own in the open spaces of exhibition halls. Although they are sometimes dyed in bright colours, they often feature a range of blacks and browns. Their expansive monumentality eradicates the notions of centre and periphery, outside and inside. Floating and ungrounded, the *Abakan* textile sculptures exhibit while concealing the "secrets" of their nature. What aesthetic or mental categories do they belong to? Full of slits and folds, their tactile envelope suggests all kinds of organic analogies: fleshy debarked wood, animal fur, the hemmed lips of a vagina...

Closely linked to the society the artist lived in, the genesis of the *Abakans* was an act of resistance. The space that inhabits them is literally the place of political asylum where Abakanowicz ties back together, with a "contained rage", the fabric of a territory and the thread of a history.



Magdalena Abakanowicz, *Red Abakan*, 1971, sisal, Tate, Presented anonymously, 2009 © Magdalena Abakanowicz



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## SECTION 2 | THE HUMAN CONDITION

In the 1970s, Magdalena Abakanowicz turned to figuration. Using a mould from a life casting, she placed strips of burlap solidified with resin and glue inside the mould. She obtained a shell with a texture resembling skin or tree bark. The artist repeated the process but individualised each new figure by creating folds and hollows, accentuating the seams or adding ropes to the surface.

Made between 1978 and 1980, the *Backs* series confronts us with the back side of ourselves. Asked about the meaning of these acephalous figures, the artist said she saw them as the expression "of the human condition in general". We can also imagine that they are taking part in some ceremony, given that they are often arranged in a semi-circle. Abakanowicz was thus revitalising the ritual dimension of sculpture as she had experienced it in Papua New Guinea.

The genesis of *Dancing Figures* was linked to the aesthetic shock of Abakanowicz's discovery of Butoh in Japan in 1990. In a country haunted by the disaster of Hiroshima, the extreme tension of this avant-garde choreography is a form of incantatory ritual. In it we find the liberating yet harrowing nature of the suspended momentum of this "headless, faceless dance, a dance going nowhere. [...] They hold each other's hands without seeing each other, [...] as if in a stampede, a desertion".



The artist and *Backs* at the Venice Biennale, 1980

© Marta Magdalena Abakanowicz-Kosmowska and Jan Kosmowski Foundation, Warsaw, Poland © Jan Kosmowski



### SECTION 3 | ORGANIC METAMORPHOSES

"Components, content, the inside of soft matter fascinated me. I thought I would be able to find the explanation of the character and nature of the soft object in them."

Magdalena Abakanowicz, *Fate and Art*.  
*Monologue*, Milan, Skira, 2008, p.86

Ten years after the invention of the *Abakans*, Magdalena Abakanowicz was breaking ever more free from the confines of tapestry. Expansive and environmental, *Embryology* transposes to a monumental scale the beginning of a process of morphogenesis, that is to say the development of the forms of a living species. This installation eliminates the frontiers between the work and the viewer. Made up of several hundred pieces, the first series was presented in 1980, in the Polish pavilion at the 39<sup>th</sup> Venice Biennale. The membranes of these "embryos" made of hemp and linen – with metal stays inside for some of the biggest – are sewn up but with some stitches coming open ... as if to better unite and then divide. A cluster of cells seen through a microscope, cloths, skins... *Embryology* immerses the gaze in the mystery of the living.

A superlative graphic counterpoint to the *Embryology* series, the *Compositions* were conceived in 1981. On the sheet of paper laid flat, animated by a slow rotating motion, the ink thickens and is contained before the artist disperses it into the white of the paper with a wash. Like the biomorphic sculptures, the *Compositions* relate to the fundamental unity of life: the cell whose grey cytoplasm forms a fluid mass, enveloped in an open membrane. As she passes from one medium to another, Abakanowicz manifests the continuity of the biological process where forms self-generate and reproduce. Life at work.



Magdalena Abakanowicz, *Compositions*, 1981, ink and ink wash on paper, Bueil & Ract-Madoux Collection  
© Jean-Louis Losi, ADAGP, Paris, 2025



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## SECTION 4 | GRAPHIC ENSEMBLES

At the beginning of her career, Magdalena Abakanowicz occasionally resorted to drawing to represent the plant or animal world. From the 1980s onwards, she intensified her practice of the graphic arts.

From 1983 to 2004, Abakanowicz produced the *Faces Which Are Not Portraits* series in black ink and gouache. Defined by nervous strokes, sometimes double lines, they loom out of the paper like so many sacred imprints. The artist plays on the ambivalence between abstraction and figuration with these "icon-faces" where cross and face merge. These ghostly apparitions have the same ritual force as the burlap masks of the *Heads* at the beginning of the exhibition.

The charcoal series *Flies* (1993-1994) transposes into a monumental format the observation of dead or pupa-stage flies. Abakanowicz blows up the body, as if under the lens of a microscope, to reveal their structure. The everyday, ordinary vision of a dead insect, its body lying upside down on the floor, takes on a poetic dimension. The transparency of the veined wings is rendered by pressing and impressing the pencil on the paper. This is not about fear of decay, rather the artist is manifesting her visceral curiosity about organic reality.



Magdalena Abakanowicz, *Flies*, 1993, charcoal, Marta Magdalena Abakanowicz-Kosmowska and Jan Kosmowski Foundation, Warsaw, Poland © Piotr Ligier



## SECTION 5 | INSTALLATIONS

*"In my childhood I witnessed how masses worship on command and hate on command. Herodotus several centuries before Christ said that it is much easier for a leader to convince a crowd than an individual."*

Magdalena Abakanowicz, *Fate and Art. Monologue*, Milan, Skira, 2008, p.71

### MUTANTS

The composition of the *Mutants* is based on the hybridisation and experimental cross-breeding between the animal and plant kingdoms. The burlap impregnated with resin resembles the fibrous texture of tree bark. The trunks are grafted with legs. Between exorcism and fascination, what primitive violence do these totemic figures call up? "Now I am aware that people can have an innate instinct for cruelty and the inexplicable pleasure that killing must procure," she wrote in 2002. These *Mutants*, blind and deaf, are incapable of defending themselves and could well become sacrificial prey. Unlike the radical isolation of the *Backs* series (1976-1980) or the *Crowd* (1986-1997, this enigmatic herd is awaiting the pastor or the artist capable of gathering them in. And protecting them?

### CROWD

From a life casting of a man standing with his arms hanging by his side, Abakanowicz produced a collection of figures. There were a succession of these series entitled *Crowd* between 1986 and 1997.

The English word "crowd" suggests a piling up, with the mass effects of totalitarian ideologies. Abakanowicz plays on the saturation by multiplication. The technique itself, which involves pressing burlap soaked in resin into a plaster mould, expresses crushing: the individual yields to the mould, literally. Deprived of heads, and even arms, this faceless horde, which the artist raises as "barrier" between herself and "all those who frighten her", serves an incantatory function.

And yet, Abakanowicz does not condemn collective aspirations: she gives them a singularity, by subtle variations in the arrangement and the creases in the burlap. "Can you not see that each one is an individual?"



Magdalena Abakanowicz, *Crowd V*, 1995-1997, burlap and resin, Paris  
© musée d'Art moderne de la Ville de Paris, Donated by the artist, 1997



## SECTION 6 | WAR GAMES

Abakanowicz produced the *War Games* series between 1987 and 1995, a period that saw cracks appear in the Communist regime and the establishment of a new political and social order. Beyond the Iron Curtain, the artist had already found an opening into Western culture. But her connection to the original territorial space remained essential: "I feel extremely at ease in total discomfort in Poland and very uneasy in great comfort in other places."



Magdalena Abakanowicz, *Maggie*, 1992, wood, steel and iron, Marta Magdalena Abakanowicz-Kosmowska and Jan Kosmowski Foundation, Warsaw, Poland © Jan Kosmowski

The disconcerting oxymore of the title of the *War Games* series is reflected in a combination of heterogeneous materials. Sculpted from trees felled in the Masuria region of Poland, the pieces of wood "are like arms, like wounded people, always together; they are mysterious". In *Maggie* (1992), the sharp edge of the weapons is evoked by a steel sleeve from which springs a monumental section of tree trunk. Its organic and cellular nature contrasts with the coldness of metal.

*Ploughman* (1996-1997) combines a wheel with an acephalous standing on the wood and steel assembly that characterises the series. Who is this ploughman and what field is he ploughing? There is nothing to prevent us seeing this as a transposition of the figure of the artist, grappling with the material. *Ploughman* is also a universal allegory of the human condition, confronted with the resistance of the world, intransigent.



## MAGDALENA ABAKANOWICZ | BIOGRAPHICAL HIGHLIGHTS

### 1930

20 June: Marta Magdalena Abakanowicz was born in Falenty; near Warsaw, Poland, into a family of aristocrats and landowners.

### 1939

Beginning of the Second World War. Poland was invaded by the German army and Soviet troops.

### 1945

8 and 9 May: Capitulation of Germany.

### 1947

Establishment of a communist state in Poland, which became a satellite state of the Union of Soviet Socialist Republics (USSR).

**The trauma of the war is a decisive factor in the artist's vocation.**

### Training and first steps in textiles

### 1948

Abakanowicz enrolled at the art secondary school in Gdynia.

### 1949

Studied weaving at the State Higher School of Fine Arts in Gdańsk.

### 1950

Enrolled at the Academy of Fine Arts in Warsaw, taking painting and textile classes. Met engineer Jan Kosmowski, whom she married in 1956.

### 1953

Death of Joseph Stalin, followed by a short-lived "thaw" in Poland (c. 1954-1956).

### Moving towards international recognition

### 1960

First solo show of paintings and textiles at the Kordegarda gallery in Warsaw, censored by the authorities. Maria Łaszkiwicz, Poland's oldest artist weaver, invited her to join her experimental studio.

An authoritarian Communist regime took over, the Polish People's Republic, subjugated to the Communist bloc.

### 1962

Participated in the first Lausanne International Tapestry Biennial with *Composition of White Forms*. Study trip to France, at the Aubusson workshops; solo exhibition at the Dautzenberg gallery in Paris.

### Abakans and Ropes

### 1964

The term *Abakan* appeared, referring to Abakanowicz's experimental textile pieces.

### 1965

Appointed as a professor at the State Higher School of Plastic Arts in Poznań. Took part in the 8<sup>th</sup> Sao Paulo Biennial (Brazil), where she won the Gold Medal in Applied Arts.

### 1967-1969

The artist began to use the term *Abakans* for her three-dimensional spatial compositions exhibited in Switzerland, the Netherlands, Germany and Norway and at the 4<sup>th</sup> International Tapestry Biennial in Lausanne.

### 1970s

Abakanowicz created installations from weavings combined with ropes.

### Sculptures and installations

**From 1973 onwards, Abakanowicz took an interest in the representation of the body producing her series of *Heads* (1973-1975) and *Backs* (1976-1980) made from burlap and sisal set in resin.**

### 1980

Abakanowicz was selected for the Polish pavilion at the 39<sup>th</sup> Venice Biennale.

Foundation of the Solidarność trade union and democratic opposition force. Mass strikes suppressed by the imposition of martial law (1981-1983).

### January 1982

Presented the *Alterations* cycle at her retrospective at the Museum of Modern Art of the City of Paris

### 1983-1985

First commissions for installations in public or private spaces, in particular in Chicago (United States), Pistoia (Italy), etc.

### 1987

Started the *War Games Series* (1987-1995); now working mainly with metal, wood and stone.

### 1989

Fall of the Communist regime.

### 1990

Lech Wałęsa won the first free Presidential election.



The artist and her work in her studio, 1960, Warsaw © Marta Magdalena Abakanowicz-Kosmowska and Jan Kosmowski Foundation, Warsaw, Poland © Marek Holzman

### 1991

Participation in the competition to redesign La Défense, in Nanterre as part of the Grand Paris Axis project, with *Arboreal Architecture*, an ecological and visionary project.

### From the 1990s onwards

Recognition on the international art scene – exhibitions in New York (1999), Paris (1999), Madrid (2008), Milan (2009) and at the National Museum in Kraków (2010).

### 2007

Creation by the artist and her husband of the Marta Magdalena Abakanowicz-Kosmowska and Jan Kosmowski Foundation in Warsaw.

### 2017

20 April: Death of Abakanowicz in Warsaw.



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## MEDIATION

All through the exhibition, room information panels and detailed labels with English and Polish translations accompany the visitor.

Previously unseen images of the artist's studio exclusively made available for the exhibition, offer an insight into the intimate creative world of Magdalena Abakanowicz.

Extracts of the artist's film *Abakany*, made in 1969 in collaboration with film director Jarosław Brzozowski are projected within the exhibition and show the *Abakans* situated in a lunar landscape on the Baltic.

A visitor guide completes the range of interpretive media on offer.

### **An exhibition for the whole family**

A series of labels illustrated by the artist's *Mutants* form a trail for children to follow and discover Magdalena Abakanowicz's work.

### **A materials library to discover the artist's materials**

At the end of the exhibition, a materials library familiarises children and adults with the materials used by the artist, including woven plant and animal fibres (wool, cotton, burlap, sisal and horsehair, linen). This hands-on experience gives visitors an insight into how the artist explored the texture of materials by combining fibres of different types. This is how she created relief and gave her works a sculptural dimension.

### **The artist's voice in the visitor app**

In addition, a special itinerary in the museum's visitor app is accompanied by texts written by Magdalena Abakanowicz herself.

*"That is when I understood that our textile art was born quite independently and that its development has been singular, original and anchored in different traditions... From a technical point of view, [Polish creators] explore texture, an approach that is totally unheard of in France. I also note with an inexplicable joy and pride that we, the Polish, are beginning to be seen as a problem that arose in the wake of the Lausanne Biennial. Here is a serious rival that is unexpectedly surpassing them in terms of innovation."*

Magdalena Abakanowicz talking about the textile works of the Eastern European artists presented at the first Lausanne International Tapestry Biennial




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## EXHIBITION CATALOGUE

With contributions from international specialists in modern and contemporary art as well as sculpture and textile art, the exhibition catalogue bring the artist's modernity into sharp focus through the prism of her life and the conditions of creation under Poland's communist regime. Enhanced with rich notes on all the works in the exhibition, it highlights the originality and power of Magdalena Abakanowicz's work compared to that of her contemporaries.

### Catalogue contents

*A life, 1930-2027*

Natalia Barbarska and Jérôme Godeau

*Polish art in context from 1945 to the present day*

José M. Faraldo and Patricia García-Montón González

*Sculpture and dimension*

Thierry Dufrêne

*Conquering space*

Marta Kowalewska

*Suspensions. Some remarks.*

Colin Lemoine

Notes on the works

*Fate and Art. Monologue*

Excerpts

Annexes

Selective biography

### The authors

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**Colin Lemoine**, art director, writer

**Guillaume Lurson**, assistant professor and doctor of philosophy, art historian

**Monica Seiceanu**, art historian, doctoral student in contemporary textile art



## CULTURAL PROGRAMME FOR THE EXHIBITION

### STUDY DAYS

Tisser / Créer : réinventions de l'art textile de 1945 à nos jours (Weave/Create: reinventions of textile art from 1945 to the present day)

8 and 9 December 2025

Free, pre-registration required

On line and on site, places limited

Organised by the Musée Bourdelle and the Polish Institute of Paris on the occasion of the "Magdalena Abakanowicz The Thread of Existence" exhibition, the aim of these study days is to look at the emergence, from 1945 onwards, of an European and international art scene whose medium of choice was textile.

### SLOW VISITS

In a spirit of serenity and mindfulness, this *slow* visit jointly led by sophrologist Gaëlle Piton and facilitator Amélie Dubois, invites you to experience a sensory and meditative encounter with the powerful, organic works of Magdalena Abakanowicz. Supported by sophrology and meditation, explore the materials, forms and symbolic forces of this major figure of textile art and sculpture differently. An intimate, sensory experience to rediscover art in tune with your body and the present moment.

Sundays 14 December, 15 February, 12 April at 9 am

Duration: 1 hr 30 - For: adults

Full rate: €7 | Reduced rate: €5 | + exhibition ticket €12/ €10 (reduced rate)

Booking online.

### PRINTMAKING WORKSHOP AROUND THE WORK OF MAGDALENA ABAKANOWICZ

Over one day, participants will be introduced to printmaking. After strolling through exhibition to make sketches, participants will explore the themes of repetition and metamorphosis through monotype, blind embossing, wash and drypoint techniques.

Sundays 30 November and 14 December from 10.30 am to 12.30 and from 1.30 to 5.30 pm

Duration: 6 hrs - For: teens and adults

Full rate: €30 | Reduced rate: €24 | + exhibition ticket €12/€10 (reduced rate)

Booking online.



© Toufik Oulmi - Musée Bourdelle / Paris Musées



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**MODELLING WORKSHOP - "RYTHME ET EMPREINTE" (Rhythm and Impression)**

After a brief visit of the exhibition, participants will experiment with modelling following in the footsteps of Magdalena Abakanowicz. They will work on repetition, rhythm and impressions combining different materials: earth, plaster, wood and textile.

Saturdays 29 November, 13 December, 10 January and 4 April from 10 am to 1 pm

Duration: 3 hrs - For: adults

Full rate: €20 | Reduced rate: €16 | + exhibition ticket €12/€10 (reduced rate)

Booking online

**FAMILY CREATION WORKSHOPS - "TOUS ENSEMBLE !" (All Together!)**

Like Magdalena Abakanowicz, young and old alike are invited to create human silhouettes inspired by their own perception of the body. Once they are gathered together in a collective installation, these bodies will form a mysterious crowd. This workshop is a sensitive exploration of what unites us as well as what makes us different.

Sundays 23 November and 25 January at 3.30 pm, and 14 December, 15 February and 12 April at 10.30 am

Duration: 1 hr 30 - For: Families- children from age 3

Full rate: €7 Reduced rate: €5 + exhibition ticket €12/€10 (reduced rate)

Booking online

**CHILDREN'S MODELLING WORKSHOPS - "PETITS MUTANTS" (Little Mutants)**

Inspired by Magdalena Abakanowicz's *Mutants*, children are invited to create their own clay "mutant": a hybrid creature, a cross between an animal and an imaginary creature. Each child will shape their own strange, scary or funny beast. At the end, a gallery of little mutants will come to life: a strange family that questions our fears and our imagination.

Saturdays 15 November and 13 December from 10 am to 12.00

And Saturdays 17 January and 14 March from 1.30 to 3.30 pm

Duration: 2 hrs - For: children aged 6 and over

Price: €8

Booking online

**CHILDREN'S MODELLING WORKSHOPS - "BESTIAIRE IMAGINAIRE" (Collection of Imaginary Animals)**

In the footsteps of artist Magdalena Abakanowicz and in particular her *Mutants*, each child will shape their own imaginary animal using a mixture of clay and textile.

Saturdays 29 November, 13 December, 10 January and 4 April from 2 to 5 pm: 3 hrs - For: children aged 8 and over

Price: €16

Booking online

**READING NIGHT**

Readings of some of the writings of Magdalena Abakanowicz by actress Juliette Curado.

Thursday 22 January at 18:30 and 19:30.

Duration: 45 min.

Free, booking required



© Pierre Antoine / Musée Bourdelle - Paris Musées

## MUSÉE BOURDELLE

Bourdelle (1861-1929) was a contemporary of Auguste Rodin and Aristide Maillol. He developed a powerful style, culminating in his masterpiece, *Hercules the Archer*. During his lifetime, he was recognised as one of the great French sculptors, especially in monumental sculpture. His international reputation earned him a commission from the Argentine Government to create a Monument to General Alvear for the city of Buenos Aires.

The Musée Bourdelle is located in premises that were occupied by the sculptor for over 40 years. Bourdelle joined the artistic community in Montparnasse when he was 23 years old. As his success grew, he gradually extended his home and workspace, adding studio after studio. His widow Cléopâtre and his daughter Rhodia worked hard to open the museum in 1949. Some areas, such as the iconic sculptor's studio, are exceptionally well-preserved.

A visit to the museum takes you through two gardens, populated by sculptures. Under the arcades of the street-side garden, the Hall of Plasters houses monumental works. At the end of the portico, a pavilion contains the painting studio. Under the covered passageway, a door leads to the museum's collections displayed in rooms around the inner courtyard. Opposite, you will find the immaculately preserved sculpture studio and a room that presents the techniques involved in sculpting. The tour of the collections concludes in the walkway. Temporary exhibitions are held in the modern wing built by Christian de Portzamparc.

The museum reopened in March 2023 after a two-year refurbishment. The Hall of Plasters has also been renovated and reopened in March 2025.



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## PARIS MUSÉES

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With the support of the Polish Ministry of Culture and National Heritage:



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