

Kiki Smith: The Moon Watches the Earth

November 7, 2025 – January 10, 2026
395 Broadway
New York



Portrait of Kiki Smith in her studio © Courtesy Pace Gallery

New York – 125 Newbury is pleased to present *Kiki Smith: The Moon Watches the Earth*, an exhibition of new and historical works by the renowned American artist Kiki Smith. Curated by Arne Glimcher in close collaboration with the artist, the exhibition opens on November 7, 2025 and runs through January 10, 2026. This presentation, which marks Smith’s first solo show in New York City in six years, debuts a series of new bronzes, drawings, and prints produced in recent years alongside sculptural works created during the late 1980s and early 1990s—including a large-scale installation that has not been exhibited in the U.S. for over 30 years. Together, these works sustain a dialogue across three-and-a-half decades of Smith’s practice—an ongoing conversation between past and present—centering on transience and the fragility and joy of embodiment.

Since the 1980s, Smith has drawn inspiration for her art from folklore, mythology, history, and the natural world. Even as she has engaged in wide-ranging experimentations with various mediums and materials, in particular paper and bronze, drawing has long remained at the heart of her practice. In the graphic imagery for which she is widely known, Smith often explores the poetic resonance of birds, insects, and other non-human subjects, meditating on the agency of nature both around and within us. At 125 Newbury, Smith debuts a series of new bird reliefs in bronze. In several of these works, she eschews her usual patinated surfaces in favor of raw, unfinished metal, allowing all the marks of the casting process to remain visible like wounds. Smith’s birds are exhibited in conversation with a monumental ink-and-watercolor woodcut, *Wooden Moon* (2022), which measures 12 feet in width.

The exhibition also includes several important historical works by Smith dating to the early 1990s, the period in which she began solidifying her artistic vocabulary. Presented in dialogue with the bronze birds is a site-responsive installation consisting of papier-mâché figures suspended from the gallery’s ceiling. Large monochromatic panels of painted red

paper transform the tonality of the room, contrasting with the pallid figures whose shell-like forms appear like bodily envelopes hanging in space. The work makes references to St. Thomas Aquinas's notion of the separation of matter and form. Smith's installation, made during the AIDS crisis, has not been exhibited in New York since it was first created. It is presented alongside other earlier works in both paper and bronze, including her visceral sculpture *Untitled (Meat Arm)* (1992).

125 Newbury's presentation also features several works in various print media. Printmaking is central to Smith's practice, and its technical processes echo the way she creates her bronze reliefs. Printing, like casting, is a process of transfer. In her cast works, Smith begins with drawing—literally incising the graphic markers into a clay surface. She then covers the entire clay surface with wax, creating a cast of the drawing in wet clay. Other highlights in the exhibition include a new series of bird drawings that seem to alight almost miraculously on the diaphanous surfaces of silk tissue paper.

Smith, who had her last major solo show with Pace in New York in 2019, has been represented by the gallery since 1994—*Kiki Smith: The Moon Watches the Earth* celebrates the nearly four-decade friendship between the artist and Arne Glimcher.

Kiki Smith (American, b. 1954, Nuremberg, Germany) is recognized for her multidisciplinary practice through which she explores embodiment and the natural world. The body, mortality, regeneration, gender, as well as the interconnection of spirituality and the natural world are observed through her own personal lens. Her expansive work manifests as sculpture, glassmaking, printmaking, watercolor, photography, and textile, among other art-making forms. Drawn to the cogency of repetition in narratives and symbolic representations, much of Smith's work is inspired by contemporary and historical visual culture.

Smith has been commissioned to create several permanent installations over the course of her career. In 2010, the Museum at Eldridge Street, New York, housed in the historic Eldridge Street Synagogue, permanently installed Smith's Rose Window, which she created alongside architect Deborah Gans. In 2022, Smith was commissioned by Metropolitan Transportation Authority Arts & Design to create five permanent floor-to-ceiling mosaics for the Madison terminal of Grand Central Station in New York City. Most recently, Smith, in collaboration with Brückner & Brückner Architects, designed an on-site chapel for the Diocesan Museum in Freising, Germany; The Chapel of Mary's Mantle opened to the public on October 7, 2023.

Smith has been the subject of numerous solo exhibitions worldwide, including over twenty-five museum exhibitions. Her work has been featured at five Venice Biennales, including the 2017 edition. Among her numerous accolades, awards, and honors, Smith received the Skowhegan Medal for Sculpture from the Skowhegan School of Painting and Sculpture, Maine (2000), was elected a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences (2005), and was granted the Athena Award for Excellence in Printmaking from the Rhode Island School of Design (2005). She received the Medal Award from the School of the Museum of Fine Arts, Boston (2006), and was recognized by TIME Magazine as one of the "TIME 100: The People Who Shape Our World" (2006). Smith received the Women in the Arts Award from the Brooklyn Museum (2009), the 50th Edward MacDowell Medal (2009), the Theo Westenberger Women of Excellence Award (2010), the Nelson A. Rockefeller Award, Purchase College School of the Arts (2010), as well as the U.S. Department of State Medal of Arts (2013). In 2017, she was elected Honorary Academician by the Royal Academy of Arts, London.

Smith is an adjunct professor at New York University and Columbia University and has lectured extensively at institutions including The Museum of Modern Art, New York (2003), The University of Washington, Seattle (2010), and the Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York (2015).



For immediate release

125 Newbury is a project space in New York City founded in 2022 and helmed by Arne Glimcher, Founder and Chairman of Pace Gallery. Named for the gallery's original location, which Glimcher opened at 125 Newbury Street in Boston in 1960, the venture is located at 395 Broadway in Manhattan's Tribeca neighborhood, at the corner of Walker Street. Occupying a 3,900-square-foot ground-floor space in a landmark building with 17-foot ceilings, the interior of 125 Newbury has been fully renovated by Enrico Bonetti and Dominic Kozerski of Bonetti/Kozerski Architecture.

Guided by Glimcher's six decades of pioneering exhibition-making and steadfast commitment to close collaboration with artists, 125 Newbury presents up to five exhibitions per year. Directing and shaping 125 Newbury's program, Glimcher organizes exhibitions of work by artists—both within and beyond Pace's roster—who inspire him, often highlighting a specific aspect or focused period of their practice.

Press Inquiries

Talia Trauner
Senior Manager, Public Relations
ttrauner@pacegallery.com
+1 305 778 9349

Emily Kopp
Public Relations Manager
ekopp@pacegallery.com
+1 516 426 4146

Lauren Zimmerman
Public Relations Associate
lzimmerman@pacegallery.com
+1 312 213 7151

Follow Pace Gallery

@pacegallery
@pacegallery
f @pacegallery

