

# GAGOSIAN

Filmmaker Wes Anderson Re-Creates the Legendary New York Studio of Artist Joseph Cornell

Collaboration with Curator Jasper Sharp Transforms Gagosian Paris into a Workshop Filled with Artworks and Hundreds of Objects and Ephemera



Joseph Cornell, *Pharmacy*, 1943, glass-paned wood cabinet, marbled paper, mirror, glass shelves, and twenty glass bottles containing various paper cuttings (crêpe, tissue, printed engravings, and maps), colored sand, pigment, colored aluminum foil, feathers, paper butterfly wing, dried leaf, glass marble, fibers, driftwood, wood marbles, glass rods, beads, seashells, crystals, stone, wood shavings, sawdust, sulfate, copper, wire, fruit pits, paint, water, and cork, 15 1/4 x 12 x 3 1/8 inches (38.7 x 30.5 x 7.9 cm) © 2025 The Joseph and Robert Cornell Memorial Foundation/Licensed by VAGA at Artists Rights Society (ARS), New York. Photo: Dominique Uldry

[Download Press Images](#)

**PARIS, November 6, 2025**—Gagosian is pleased to announce *The House on Utopia Parkway: Joseph Cornell's Studio Re-Created by Wes Anderson*, an exhibition conceived by curator Jasper Sharp and the acclaimed American filmmaker. Opening December 16, 2025, it brings the artist's New York studio to the heart of Paris, transforming the storefront gallery at 9 rue de Castiglione into a meticulously staged tableau—part time capsule, part life-size shadow box—for the first solo presentation of Cornell's work in Paris in more than four decades.

Joseph Cornell (1903–1972) could not draw, paint, or sculpt, and received no formal art education, yet he produced one of the most original and extraordinary bodies of work of any artist in the twentieth century. Though he never left the United States, the city of Paris lived vividly in his imagination. He wandered its streets through postcards, guidebooks, and conversations with his friend Marcel Duchamp, and dedicated dozens of artworks to its poets, palaces, and historical protagonists. In the modest family home on Utopia Parkway in Queens, New York, that he shared with his mother and



Joseph Cornell's studio in the basement of his family home in Queens, New York, 1971. Photo: © Harry Roseman

brother, he worked in a basement studio lined with shelves of whitewashed shoeboxes and tins filled with objects gathered during his forays through Manhattan bookstores, antique shops, and neighborhood dime stores. He referred to this collection of prints, feathers, maps, marbles, toys, seashells, and other ephemera as his “spare parts department.” It provided the raw materials for intricate collages, assemblages, and shadow boxes that would influence generations of artists—from Yayoi Kusama, Robert Rauschenberg, Betye Saar, Carolee Schneemann, and Andy Warhol to many working today.

It is this world that Anderson and several of his longtime collaborators, together with exhibition designer Cécile Degos, now bring to life in Paris through more than three hundred objects and curiosities from Cornell’s own collection. Within this evocative setting, several examples of the artist’s shadow boxes—poetic reliquaries of memory and imagination—are on view, including *Pharmacy* (1943), which was once owned by Teeny and Marcel Duchamp and is modeled after an antique apothecary cabinet. *Untitled (Pinturicchio Boy)* (c. 1950), an iconic work from Cornell’s celebrated *Medici* series, frames multiple reproductions of Bernardino Pinturicchio’s *Portrait of a Boy* (c. 1480–82) behind amber-tinted glass, juxtaposing them with guidebook maps of Italian streets and wooden toys.

*A Dressing Room for Gille* (1939) pays homage to Jean-Antoine Watteau’s *Pierrot* (1718–19), also known as *Gilles*, in the collection of Musée du Louvre, a short walk from the gallery. And *Blériot II* (c. 1956) honors Louis Blériot, the French inventor who was the first person to make an engine-powered flight across the English Channel. Alongside these works are loans from the Joseph Cornell Study Center at the Smithsonian American Art Museum in Washington, DC, including a number of unfinished boxes by the artist that provide a rare glimpse into his process.

*The House on Utopia Parkway* can be viewed through the gallery’s street-facing window, transforming the space into a life-size Cornell box. Lit softly from within, it recalls the many hours Cornell spent working late into the night.

In the Winter issue of *Gagosian Quarterly*, Sharp introduces an account by Sarah Lea of visitors to Cornell’s studio, who included Tony Curtis, John Lennon, Susan Sontag, and Billy Wilder, as well as numerous artists.

**Joseph Cornell** was born in 1903 in Nyack, New York, and died in Queens, New York, in 1972. Collections include the Centre Pompidou, Paris; Tate, London; Museo Nacional Centro de Arte Reina Sofía, Madrid; Museum of Modern Art, New York; National Gallery of Art, Washington, DC; Art Institute of Chicago; and Los Angeles County Museum of Art. Cornell first exhibited at Julien Levy Gallery, New York, in the landmark 1932 exhibition *Surréalisme*. Institutional exhibitions include the Pasadena Art Museum (1966–67); Museum of Modern Art, New York (1980–81, traveled to Whitechapel Gallery, London; Kunsthalle Düsseldorf, Germany; Palazzo Pitti, Florence, Italy; Musée

d'Art Moderne de la Ville de Paris; and Art Institute of Chicago, 1981–82); *Navigating the Imagination*, Smithsonian American Art Museum, Washington, DC (2006–07); *Wanderlust*, Royal Academy of Arts, London (2015, traveled to Kunsthistorisches Museum, Vienna, 2015–16); and *Birds of a Feather*, Metropolitan Museum of Art, New York (2018).

Writer, director, and producer **Wes Anderson** was born in 1969 in Houston, Texas. His films include *Bottle Rocket* (1996), *Rushmore* (1998), *The Royal Tenenbaums* (2001), *The Life Aquatic with Steve Zissou* (2004), *The Darjeeling Limited* (2007), *Fantastic Mr. Fox* (2009), *Moonrise Kingdom* (2012), *The Grand Budapest Hotel* (2014), *Isle of Dogs* (2018), *The French Dispatch* (2021), and *Asteroid City* (2023), as well as the short film compilation *The Wonderful Story of Henry Sugar and Three More* (2024). His latest film is *The Phoenician Scheme*, released this year by Focus Features.

An exhibition surveying Anderson's film career to date, featuring props, costumes, and other objects from his personal archive, opens at the Design Museum, London, on November 21, 2025, and runs parallel to the exhibition.

#JosephCornell

#### **THE HOUSE ON UTOPIA PARKWAY**

*Joseph Cornell's Studio Re-Created by Wes Anderson*

December 16, 2025–March 14, 2026

9 rue de Castiglione, Paris

---

#### **Press**

##### **Gagosian**

[press@gagosian.com](mailto:press@gagosian.com)

Toby Kidd

[tkidd@gagosian.com](mailto:tkidd@gagosian.com)

+44 20 7495 1500

Laura Callendar

[lcallendar@gagosian.com](mailto:lcallendar@gagosian.com)

+44 7393 464636

##### **Joonam Partners**

[gagosian@joonampartners.com](mailto:gagosian@joonampartners.com)

Roya Nasser

+33 6 20 26 33 28

Pierre-Édouard Moutin

+33 6 26 25 51 57