

NATHALIE DU PASQUIER
BIG OBJECTS NOT ALWAYS SILENT
September 13–December 23, 2017



THE ELEANOR BIDDLE LLOYD GALLERY & RAMP

Nathalie Du Pasquier
BIG OBJECTS NOT ALWAYS SILENT
September 13—December 23, 2017



I
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A

Institute of Contemporary Art
University of Pennsylvania

ARTIST BIO

Nathalie Du Pasquier was born in Bordeaux, France, in 1957 and has lived in Milan since 1979. She worked as a designer until 1986 and was a founding member of Memphis. Throughout her career, she has designed numerous decorated surfaces, including textiles, carpets, plastic laminates, and some furniture and objects. Painting has been her primary activity since 1987.

BIG OBJECTS NOT ALWAYS SILENT is the first retrospective exploring the prolific output of the self-taught artist and designer Nathalie Du Pasquier. As one of the founding members of the Italian design collective Memphis (1981–86)—emblematic for many of a postmodern aesthetic—Du Pasquier was initially recognized for her graphic textile patterns, furniture, and carpets. However, beginning in the mid-1980s Du Pasquier shifted her emphasis from the production of utilitarian objects to the abstraction of the everyday through paintings, drawings, and sculptures. This trajectory has instilled in Du Pasquier an approach that is nonhierarchical and that defies disciplinary boundaries. The exhibition installation, as conceived by Du Pasquier, is constructed like a city, with each room functioning like a building and focused on a different aspect of her thinking and creative process. This total environment includes over 130 artworks and design objects from throughout her multifaceted career in a manner that collapses categorization and periodicity.

The exhibition is accompanied by a fully illustrated catalogue co-produced by ICA and Kunsthalle Wien and published by Sternberg Press.

Co-organized at ICA by curators Alex Klein, Dorothy and Stephen R. Weber (CHE'60) Curator (ICA), and Luca Lo Pinto, Curator (Kunsthalle Wien).

The exhibition originated at Kunsthalle Wien, Austria, where it was organized by curator Luca Lo Pinto.

FRONT: Nathalie Du Pasquier, *Untitled*, 2013. Oil on paper, 39 × 27 inches. Courtesy the artist. INSIDE COVER: Nathalie Du Pasquier, *Tutto sul tavolo*, 2002. Oil on canvas, 39 × 59 inches. Courtesy the artist. BACK: Nathalie Du Pasquier, *Nature morte n°6*, 2002. Porcelain on wooden base, 15 × 10 × 23 inches. Courtesy the artist.

INTRODUCTION

This exhibition at ICA comes after the one done at the Kunsthalle Wien in July 2016 curated by Luca Lo Pinto in Vienna. It is an exhibition of about 35 years of work. I first began in the field of design and then, from 1987 on, I continued as a painter who little by little reconnected with the world of construction. The exhibition is mostly made of the same elements as the one in Vienna. In fact, they share the same catalogue.

Luca and I met with Alex Klein, the curator at ICA, over a nice dinner in February and started trying to figure out how the Vienna show, which was installed in almost 600 square meters, could fit into the much different space in Philadelphia. In fact, it is interesting to see how different the exhibition at the ICA will be even though it is based on the same group of works and basically the same idea about how the show should look. We were eager to keep the idea of having rooms with works installed in families rather than chronologically.

At the entrance, there is a new piece that was not in Vienna but is coming from an exhibition in Portugal done in January 2017 at the Kunsthalle Lissabon. It serves as an introduction to the show: a box opened flat, containing painted elements that are both two-dimensional and three-dimensional, arranged to form a piece. This is the idea of the show: different elements, from different times, in different materials, installed to make one big piece. If the exhibition in Vienna was like looking at a city, this one is higher and denser and is more like the center of Manhattan! The experience in Vienna was more like a Renaissance city where you enter a palace to discover something. Here, you discover most of it simultaneously. While some rooms remind me of the Vienna installation, like in every big city, there are surprises too.

There is the room I will call “inside my head”: its walls are covered by shelves that contain a mixture of paintings and objects from the last 35 years. There are unique objects that I like such as a brick or a stone; there are design pieces from the 1980s; some sketches for textiles, because I was designing textiles before I became a painter; there is a painting of a motorbike; a little terra cotta door; etc. many different things which have piled up in my studio and in my head. The room is painted blue, like a thought, like a memory of a time that has gone.

Then there is a room of drawings. The drawings belong to two periods: the 1980s when I was a designer and did many different kinds of projects, from objects to furniture to architecture; and the period from 2009 on, when, thanks to a three-month residency in Ireland, I began to draw again, having not done it since the end of the 1980s. These drawings are mainly still lifes: arrangements of objects like the paintings from the same period that progressively became more abstract. It is

through the drawings that I started abandoning drawing from nature, and that I stopped constructing the sets I wanted to represent in front of me. Drawing somehow leaves you more free to experiment in ways you would not on canvas. At least, for me, it is like this.

Then there is the “monochrome room of sound.” The show is called “BIG OBJECTS NOT ALWAYS SILENT,” and the reason behind the title is this little room which contains three big grey constructions. One of the constructions talks with the voice of artist-musician Steve Piccolo. Steve is a friend and he has combined sound I recorded one day in my studio last year with a poetic composition he made specially for this occasion. In this little room, you also rest from all the colors in the rest of the exhibition—it is all grey and Steve’s voice is quite monochord!

In the high space of the gallery we have decided to use the walls up until the ceiling. In Vienna, the carpets were on the floor because you should be able to walk on them, while at the ICA they are hung high up like big paintings, combined with other big elements. In that way, we avoid the effect of perspective that would make things far away seem smaller. In the whole gallery, we have also played with colors painted on the walls and wallpapers—that helps giving a unity to the installation, a common rhythm. The wallpapers are recent, the fruit of a collaboration with the Swiss company ZigZagZurich, who I work with to create textile and wallpaper editions. Having been very interested in the “decorated surface” for the first part of my working life, I have always desired to design wallpaper and it has become possible only now thanks to the digital technology, which does not oblige you to print thousands of meters.

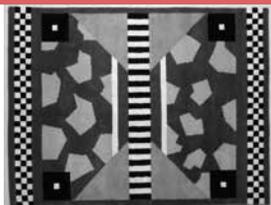
As you walk around the exhibition you won’t find any indication of date or material, you will just visit it like the house of a life, passing from very precise representations of things I have put together to paintings representing abstract constructions to abstract paintings. You will be the one to make the connections. You will be the one to recognize elements from one painting to the next or from an object to a painting.

You will also bump into a piece of furniture designed for Memphis in the 1980s. Memphis was an Italian group of designers I belonged to in Milan. That piece of furniture, which is called *Emerald*, is an object in which I recognize many of the things I would end up doing later in my artwork. In the end, one never completely changes, even as I was becoming a designer I wanted to become a painter.

—Nathalie Du Pasquier



NDP10, 2004 (produced in 2017)
Wool carpet, 29 × 76 inches
Courtesy Postdesign



Arizona, 1983
Wool, 98 × 71 inches
Courtesy Keith Johnson + Celia Morrissette (NYC)
Photo: Roberto Gennari



NDP14, 2004
Wool carpet, 86 × 118 inches
Courtesy Postdesign

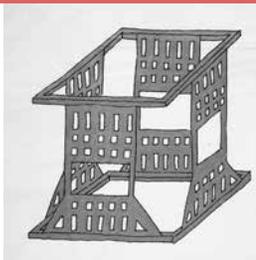


Riviera, 1983
Wool carpet, 68 × 98 inches
Courtesy Postdesign

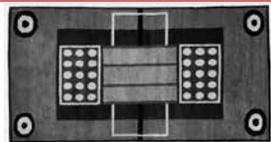
Works on Paper



Ecuador, 1984
Wool carpet, 78 × 78 inches
Palmisano, edizioni tessili



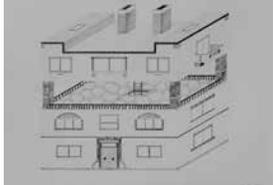
Gabbia, 1981
Silver paint and ink on paper,
24 × 26 inches



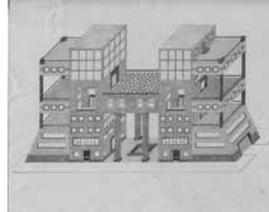
NDP5, 2003
Wool carpet, 51 × 98 inches



Selection of projects for surfaces, 1981-1983
Nine photocopies, 7 × 9 inches each



Villa con studio, 1982
Colored pencil on paper, 19 × 27 inches



Condominio, 1983
Photocopied drawing, 9 × 7 inches



Villa con terrazzo, 1982
Colored pencil on paper, 19 × 27 inches



La città, 1984
Silk screen print, 27 × 19 inches



House for two families, 1982
Colored pencil on paper, 19 × 27 inches



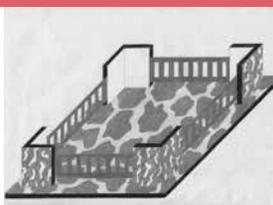
Stanza con TV, 1984
Pen and colored pencil on paper,
11 × 13 inches



Grande casa, 1982
Pencil on paper, 19 × 27 inches



Casa monofamiliare, 1987
Colored pencil on paper, 12 × 8 inches



Drawing for a fruit bowl, 1983
Colored pencil on paper, 8 × 11 inches



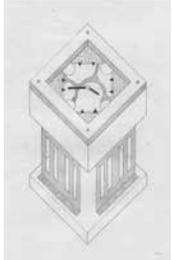
Untitled, 1987
Gouache on paper, 15 × 9 inches



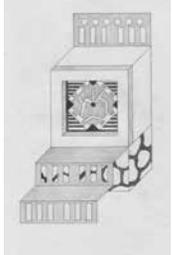
ST, 1997
Ink and tempera on board, 39 × 82 inches
Courtesy Keith Johnson + Celia Morrisette
(NYC)



Inside the Cabin, 2000
Colored pencil on paper, 13 × 13 inches



Drawing of a clock, 2003
Pencil on paper, 8 × 11 inches



Drawing of a clock, 2003
Pencil on paper, 8 × 11 inches

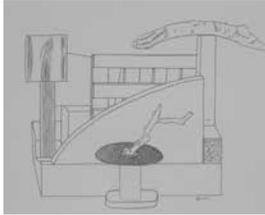


The Big Game, 2006
Black ink on paper, 27 × 39 inches

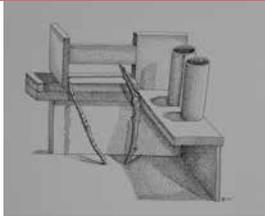




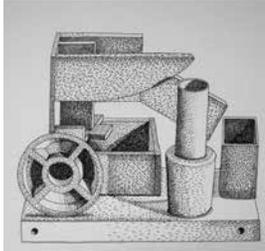
Look! A Room!, 2008
Colored pencil on paper, 12 × 8 inches



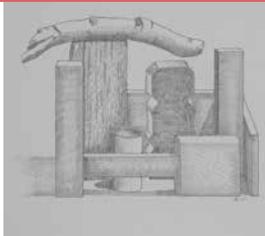
Untitled, 2009
Colored pencil on paper,
19 × 27 inches



Still life with sticks, 2009
Black pen on paper, 19 × 27 inches



Untitled, 2009
Black pen on paper, 19 × 27 inches



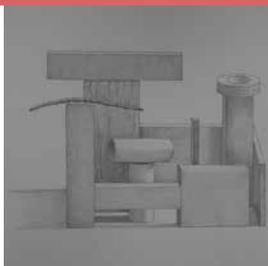
Still life with bricket, 2009
Colored pencil on paper, 19 × 27 inches



Untitled, 2009
Black pen on paper, 19 × 27 inches



Pile 4, 2010
Colored pencil on paper, 8 × 11 inches



Untitled, 2009
Colored pencil on paper, 19 × 27 inches



Untitled, 2010
Colored pencil on paper, 19 × 27 inches



Pile 1, 2010
Colored pencil on paper, 8 × 11 inches



Salentino still life, 2010
Colored pencil on paper, 19 × 27 inches



Pile 2, 2010
Colored pencil on paper, 8 × 11 inches



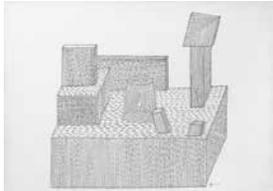
On the black shelf, 2011
Colored pencil on paper, 19 × 27 inches



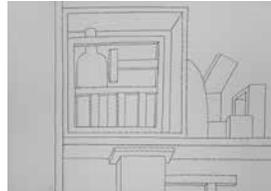
Pile 3, 2010
Colored pencil on paper, 8 × 11 inches



Brick like a building, 2011
Gray pencil on paper, 19 × 27 inches



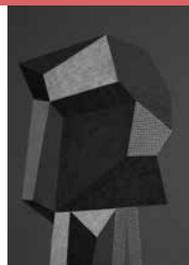
Untitled, 2011
Grey pencil on paper, 19 × 27 inches



Untitled, 2012
Colored pencil on paper, 19 × 27 inches



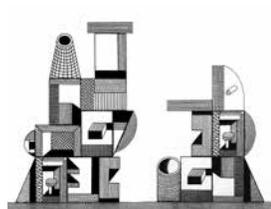
Still Life with Crodino, 2011
Colored pencil on paper, 19 × 27 inches



Untitled, 2012
Colored pencil on paper, 27 × 19 inches



Minervino 1, 2011
Colored pencil on paper, 13 × 9 inches



Comp. 1, 2012
Assembled printed sheets of paper,
Height 118 inches



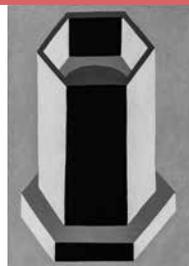
Minervino 2, 2011
Colored pencil on paper, 13 × 9 inches



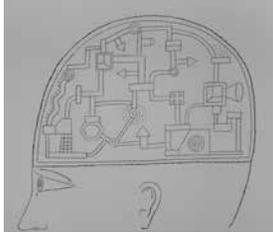
Comp. 2, 2012
Assembled printed sheets of paper,
Height 154 inches



Shelf, 2011
Colored pencil on paper, 19 × 27 inches



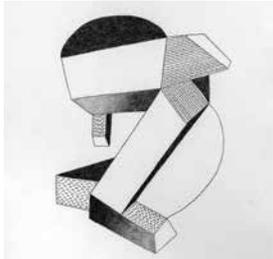
Untitled, 2013
Oil on paper, 39 × 27 inches



Neuronal connections, 2013
Colored pencil on paper, 19 × 27 inches



Domani, 2015
Oil on paper, 5 × 17 inches



Untitled, 2013
Black pen on paper, 27 × 19 inches



Arriva dallo spazio, 2015
Oil on paper, 9 × 26 inches



Untitled, 2014
Cut-out drawings, colored pencil on paper,
17 × 11 inches



Untitled, 2015
Oil on paper, 16 × 22 inches



Radio, 2015
Colored pencil on paper, 27 × 19 inches



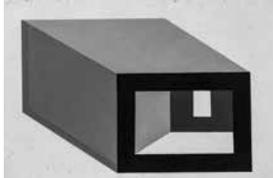
Untitled, 2015
Oil on paper, 31 × 24 inches



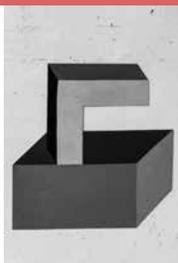
Untitled, 2015
Colored pencil on paper, 27 × 19 inches



Untitled, 2015
Oil on paper, 31 × 24 inches



Untitled, 2015
Oil on paper, 25 × 17 inches



Untitled, 2015
Oil on paper, 17 × 17 inches



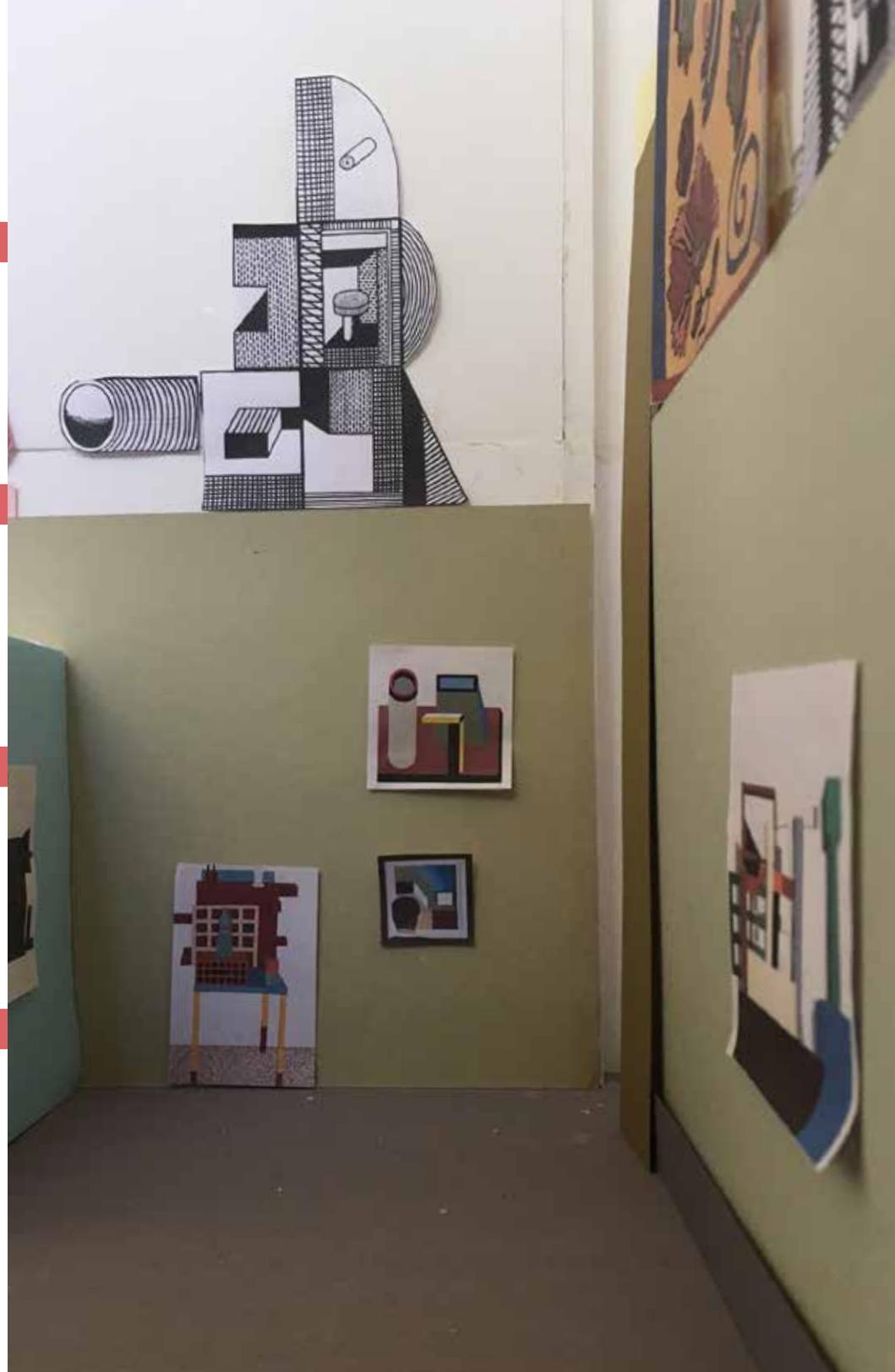
Untitled, 2015
Cut-out drawings, colored pencil on paper,
19 × 4 inches



Grid, 2016
Oil on cardboard, 27 × 39 inches



Untitled, 2016
Colored pencil on paper, 19 × 27 inches





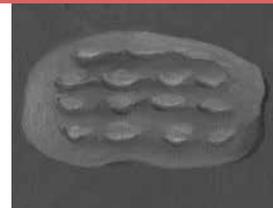
Paintings



Uomo Colombo, 1988
Oil on canvas, 38 × 39 inches



Soprattutto, 1992
Oil on canvas, 11 × 15 inches



Focaccina, 1992
Oil on canvas, 7 × 9 inches



Red dog in a red room, 1993
Oil on canvas, 19 × 39 inches



Still Life with Bowl, Basket & Oranges, 1995
Oil on canvas, 10 × 13 inches
Courtesy Keith Johnson + Celia Morrissette
(NYC)



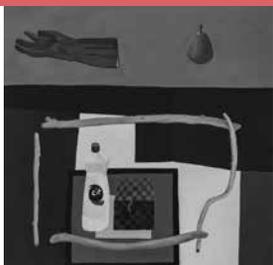
Untitled, 1997
Oil on canvas, 35 × 35 inches



Sotto la lampada, 1996
Oil on canvas, 15 × 15 inches



Ritratto di un giardino, 1997
Oil on canvas, 35 × 35 inches



Cif, 1996
Oil on canvas, 39 × 39 inches



Open Box in a Landscape, 1997
Oil on canvas, 39 × 39 inches



All at the same time, 1996
Oil on canvas, 19 × 39 inches



Con le ombre come ali di farfalle, 1997
Oil on canvas, 39 × 39 inches



Still Life with Bird & Objects, 1996
Oil on canvas, 59 × 53 inches
Courtesy Keith Johnson + Celia Morrissette
(NYC)



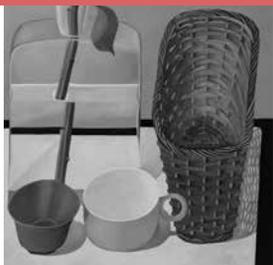
Olivetti, 1998
Oil on canvas, 27 × 19 inches



Red hands, 1999
Oil on board, 9 × 9 inches



Fondo rosso plastica verde, 2002
Oil on canvas, 59 × 59 inches



Con cesto e tazzine, 2000
Oil on canvas, 59 × 59 inches
Courtesy Silvia Fiorucci



Libro aperto, 2002
Oil on canvas, 23 × 27 inches



Non è un pranzo, 2000
Oil on MDF board, 51 × 51 inches



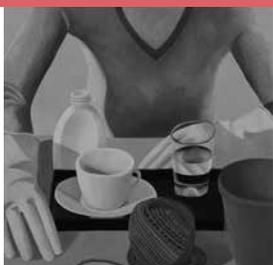
Aereoplano, 2002
Oil on canvas, 15 × 15 inches



ALT, 2001
Oil on board, 9 inches diameter



Con sasso rosso, 2002
Oil on canvas, 59 × 59 inches



Alice con guanti, 2002
Oil on canvas, 59 × 59 inches



White, 2002
Oil on canvas, 39 × 59 inches



Tutto sul tavolo, 2002
Oil on canvas, 39 × 59 inches



Untitled with shadows, 2004
Oil on canvas, 19 × 39 inches



Cordless con arancio, 2003
Oil on canvas, 15 × 15 inches



Mano di porcellana, 2004
Oil on canvas, 39 × 19 inches



Camping Gas, 2003
Oil on canvas, 39 × 39 inches



Boraccia and painted bottles, 2005
Oil on canvas, 19 × 39 inches



Small Black, 2004
Oil on canvas, 11 × 11 inches



Motom, 2005
Oil on canvas, 39 × 47 inches



Con le ombre che cadono, 2004
Oil on canvas, 39 × 59 inches



Guarda fuori, 2005
Oil on Canvas, 23 × 23 inches



My bicycle is loaded, 2005
Oil on canvas, 39 × 69 inches



Negativo, 2005
Oil on canvas, 19 × 39 inches



Motor, 2005–2006
Oil on canvas, 78 × 98 inches



Pugno, 2007
Oil on paper, 11 × 11 inches

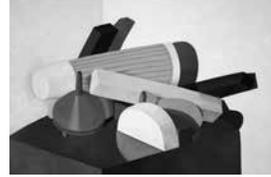


Black construction, 2007
Oil on canvas, 55 × 55 inches





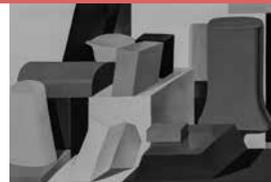
Artificiale & natural, 2007
Oil on canvas, 59 × 39 inches



Disordine, 2007
Oil on canvas, 39 × 59 inches



Collegamento, 2007
Oil on canvas, 39 × 59 inches



Rovine 2, 2008
Oil on canvas, 39 × 59 inches



Untitled, 2008
Oil on canvas, 59 × 59 inches



Untitled, 2008
Oil on canvas, 39 × 51 inches



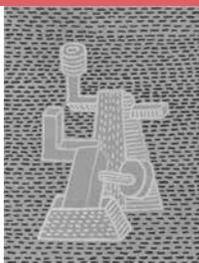
Untitled, 2013
Oil on canvas, 39 × 39 inches



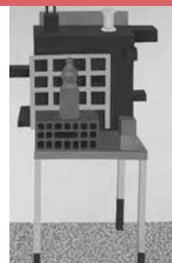
Untitled, 2010
Oil on canvas, 59 × 59 inches



Almost abstract, 2013
Oil on canvas, 39 × 39 inches



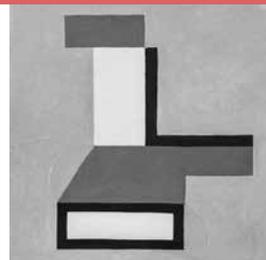
Untitled, 2011
Oil on canvas, 15 × 11 inches



A still life on a chair, 2014
Oil on canvas, 39 × 51 inches



Untitled, 2012
Oil on canvas, 27 × 31 inches



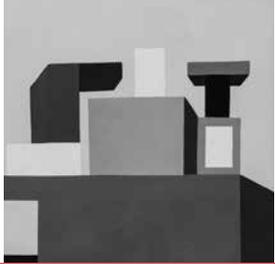
Untitled, 2015
Oil on canvas, 15 × 15 inches



Grey still life on a chair, 2013
Oil on canvas, 19 × 19 inches



Untitled, 2015
Oil on canvas, 47 × 66 inches



Untitled, 2015
Oil on canvas, 47 × 47 inches



Door, 1991
Terracotta, 8 × 6 × 3 inches

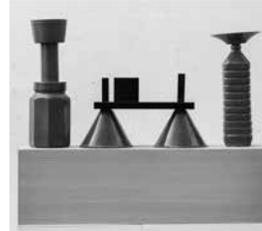
Objects



Garden, 1991
Terracotta, 9 × 11 × 11 inches



Carrot, 1985
Ceramic, H: 12 inches
Courtesy Keith Johnson + Celia Morrissette
(NYC). Photo: Pariano Angelantonio



Nature morte n°13, 2002
Porcelain on wooden base, 17 × 23 × 7 inches



Ceramic vase, 1989-1991
Ceramic (Alessio Sari), 13 × 8 × 3 inches



Nature morte n°6, 2002
Porcelain on wooden base, 15 × 10 × 23 inches



Ceramic vase, 1990
Ceramic, 11 × 6 × 3 inches



Ceramic vase, 2003
Ceramic (Bitossi production),
22 × 4 × 4 inches



Ceramic Vase, 2004
Ceramic, 3 × 3 × 17 inches

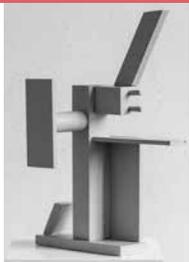


Brick, 2017
Clay brick, 5 × 11 × 4 inches



Ceramic Vase, 2004
Ceramic, 3 × 3 × 19 inches

Furniture



Untitled, 2008-2014
Painted wood, 13 × 18 × 7 inches



Emerald, 1985
Sideboard in wood, plastic laminate & mirror,
39 × 15 × 75 inches
Courtesy Keith Johnson + Celia Morrissette
(NYC)
Photo: Studio Azzurro



Untitled, 2014
Painted wood, 24 × 19 × 1 inches

Vinyl



My heart, 2017
Wood and paint, 39 × 3 × 78 inches



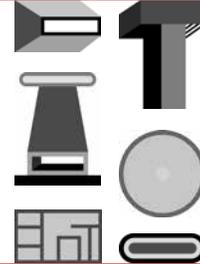
Untitled, 2017
Adhesive vinyl, 58 × 59 inches



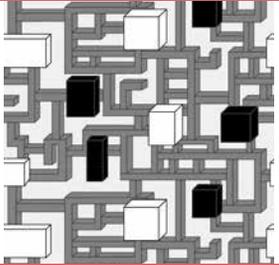
Untitled, 2017
Adhesive vinyl, 59 × 31 inches

Ramp Installation

Wallpaper



Untitled, 2017
Paint and paper



Untitled, 2016
Wallpaper, Produced with ZigZagZürich



Vienna sunlight, 2017
Wallpaper, Produced with ZigZagZürich

RELATED PROGRAMS

Wed, Sep 13

5 PM

6:30–9 PM

Members Preview

Opening Celebration

Thu, Sep 14

6:30 PM

Nathalie Du Pasquier in conversation with curators Alex Klein (ICA) and Luca Lo Pinto (Kunsthalle Wien)

Wed, Nov 1

6:30 PM

Performance in the exhibition by musician Steve Piccolo

Conversation between author Leonard Koren and Omar Sosa, founding editor of *Apartamento* magazine



Support for this exhibition has been provided by 4Spaces Textiles Zürich, Switzerland; Memphis Srl, Dorothy & Martin Bandier, Charles X Block, Carol & John Finley, Cheri & Steven Friedman, Christina Weiss Lurie, Amanda & Andrew Megibow, and Stephanie & David Simon.

#BIGOBJECTSNOTALWAYSILENT
#NATHALIEDUPASQUIER



Institute of
Contemporary
University Art
of Pennsylvania