



Nathalie Du Pasquier with a rug from *Big Objects Not Always Silent*, opening this fall at Philadelphia's ICA.

Photo: Courtesy of Kunsthalle Wien and ICA

the report

Nathalie Du Pasquier Gets Her Moment in the Spotlight

Pace London unveils the artist's most recent paintings and the Philadelphia ICA showcases a wide range of her work

By Brook Mason

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Nathalie Du Pasquier takes the title "multidisciplinary" to the next level: She has tried her hand at everything from painting to sculpting to architecture and jewelry. And after years of multidisciplinary work, it seems the French talent is finally getting her moment in the sun. Later this month, Pace London will showcase "Nathalie du Pasquier From time to time," and in September the Philadelphia Institute of Contemporary Art debuts "Nathalie Du Pasquier: Big Objects Not Always Silent."

Nathalie began her formidable achievements as a founding member of the influential design collective Memphis, headed by Ettore Sottsass. The multifaceted Du Pasquier turned out paintings and drawings as well as wallpaper, design objects,



Untitled, 2016, part of the Pace show, is an oil-on-board and painted wood piece that opens to reveal a brightly colored interior.

Photo: Bruno Lopes

So why the sudden heightened attention? "This is a crucial moment when the definition of art is expanding again, and Du Pasquier has been quietly painting even though she was a founder of Memphis," explains Tamara Corm, Pace London's director and curator of the exhibition. "It's only now that people are looking beyond her design practice."

On view at Pace will be some 50 works spanning sculpture, drawings, paintings, and installation. A total of 20 paintings were created just this year, and many are unconventional by traditional gallery standards. "I've composed abstract paintings with three-dimensional elements," says Du Pasquier of the wooden sculptures, which she frequently paints in a sharp palette directly on her painted canvases. A prime example is her 2017 *Untitled* with its severe geometry and red painted wooden forms.



A painted wood piece from 2014, also part of Pace's show.

Photo: Delfino Sisto Legnani

What makes this exhibition so distinctive is that Du Pasquier has created a novel way to feature her work. "At the heart of the gallery, I've designed a red room where I will place paintings with wooden constructions made between 2008 and 2014," she says. Visitors can enter the room, which the artist refers to as an "environment" and study her paintings up



A wood-and-porcelain sculpture from the ICA show.

Photo: Courtesy of Kunsthalle Wien and ICA

The Philadelphia ICA show, which is a collaboration with the Kunsthalle in Vienna, will highlight more than 100 works. "They capture the breadth and range of her career from the 1980s to the present," says Alex Klein, the ICA Dorothy and Stephen R. Weber curator. Viewers can expect her Surrealist paintings as well as later ones, sculpture, architectural drawings, along with furniture, textiles, and carpets, many with the distinct Day-Glo palette of her early Memphis days. Du Pasquier ratchets up the immersive nature of this exhibition by completing a freestanding installation and a sound piece created with the musician Steve Piccolo.

"This exhibition is our way of displaying Nathalie's extraordinary vision in every nook and cranny of the museum," says Klein. With this kind of exposure on both sides of the ocean, Du Pasquier will finally claim her rightful position in the spotlight.

"Nathalie du Pasquier From time to time" runs June 27 to July 28 at Pace London; "Nathalie Du Pasquier: Big Objects Not Always Silent" will open at the Institute of Contemporary Art at the University of Pennsylvania on September 13 and run until December 23.