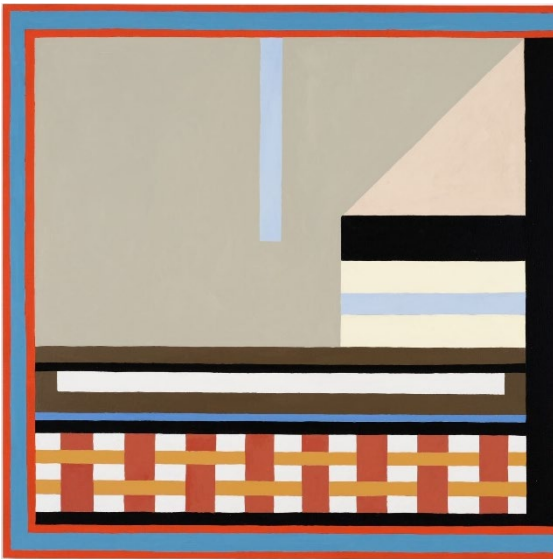


# Nathalie Du Pasquier

## LE CORBEAU ET LE RENARD

28 April – 25 May, 2023  
 5 Hanover Square  
 London

Opening Reception: Thursday 27 April, 6-8pm



Nathalie Du Pasquier, *Untitled*, 2022  
 Oil on Canvas, 100 x 100 cm © Nathalie Du Pasquier

London—Pace Gallery is pleased to detail *LE CORBEAU ET LE RENARD*, a solo exhibition of Milan-based artist, Nathalie Du Pasquier. Taking over one of the Hanover Square gallery spaces in her idiosyncratic style, this exhibition will mark the artist’s first show in the UK for more than five years. Du Pasquier will present a suite of new paintings and constructions in her signature visual lexicon of vivid colours and modular forms.

Expanding the language of her paintings onto the walls and into the centre of the gallery space, Du Pasquier’s distinctive approach to art making is immersive and deeply stimulating. At the core of the artist’s practice is an exploration of form, colour, and space through subversive and unexpected means. Firmly centred in the practice of painting, her work draws inspiration from a myriad of visual sources that range from the Italian Metaphysical painters, to modernist architecture, furniture, and functional objects. Du Pasquier conceives her exhibitions as a total work of art, painting the walls with a bespoke design that activates the gallery space and constructs a visual rhythm through which dynamic dialogues between painting and object are formed. This all-encompassing conception of an exhibition speaks not only to the relationships between objects, but also the viewer’s place within the space.

Displayed in the centre of the gallery, Du Pasquier’s wooden constructions represent a very recent development in her practice, bringing her paintings into three-dimensions to be seen from multiple vantage points. Akin to the renowned architectural installations displayed in recent major exhibitions at the Le Corbusier designed Villa Savoye in Poissy, France, the Palais de Tokyo in Paris, France, and the MACRO in Rome, Italy, these painted wooden works appear to leap from the gallery wall and enter the viewer’s physical space.

Replete with spatial tension, Du Pasquier’s visual lexicon is rooted in juxtaposition. Newly conceived, her constructions contain soft curves of painted wooden forms set against incisive, rectangular edges. Likewise, earth-toned hues of blue, green, beige, and brown contrast brilliant reds and yellows. The result is a vibrant and expressive energy that draws viewers into Du Pasquier’s unique vision. Her use of unmodulated colour obfuscates

traditional perceptions of depth, confounding expectations to provoke engagement with the forms themselves, as well as the qualities inherent to canvas or wood. Instead, some works use colour to suggest a sense of perspective; grey or black forms may recall a sharp shadow in the vein of artists such as Giorgio Morandi and Giorgio de Chirico, whose mysterious, unsettling compositions hold significant inspiration for Du Pasquier.

Borrowing its title from a well-known French moral fable by Jean de La Fontaine, *LE CORBEAU ET LE RENARD* is a lesson in complacency, warning against egos inflated by flattery. While the works in this playful exhibition do not make direct reference to the poem, in titling the exhibition after this children's tale, Du Pasquier is inviting viewers to engage with artworks and gallery spaces with fresh eyes.

**Nathalie Du Pasquier** (b. 1957, Bordeaux, France) is recognized for her painting practice and her design work, which she developed as a member of Memphis, the Milan-based group founded in 1981 by Ettore Sottsass. Before moving to Milan in 1979, Du Pasquier spent a year in Africa, living and traveling in Gabon, Mali, and Niger, where she was exposed to textiles and graphics. Self-taught, she used drawing as a starting point for her own designs, which were applied to textiles and used as the surface patterns for furniture. In 1987, Du Pasquier shifted away from the design of graphic elements and dedicated herself principally to painting. Through her work, she explores various modes of representation, driven by her observation of the world and her interest in perception. She often works from models, painting still lifes that are not depictions of reality but increasingly abstract transformations of shapes and the relationships between various elements. Her models are constructions that she builds with painted geometric forms; since 2001, these have come to constitute a three-dimensional element of her practice that exist as autonomous artworks.

**Pace** is a leading international art gallery representing some of the most influential contemporary artists and estates from the past century, holding decades-long relationships with Alexander Calder, Jean Dubuffet, Barbara Hepworth, Agnes Martin, Louise Nevelson, and Mark Rothko. Pace enjoys a unique U.S. heritage spanning East and West coasts through its early support of artists central to the Abstract Expressionist and Light and Space movements.

Since its founding by Arne Glimcher in 1960, Pace has developed a distinguished legacy as an artist-first gallery that mounts seminal historical and contemporary exhibitions. Under the current leadership of CEO Marc Glimcher, Pace continues to support its artists and share their visionary work with audiences worldwide by remaining at the forefront of innovation. Now in its seventh decade, the gallery advances its mission through a robust global program—comprising exhibitions, artist projects, public installations, institutional collaborations, performances, and interdisciplinary projects. Pace has a legacy in art bookmaking and has published over five hundred titles in close collaboration with artists, with a focus on original scholarship and on introducing new voices to the art historical canon.

The gallery has also spearheaded explorations into the intersection of art and technology through its new business models, exhibition interpretation tools, and representation of artists cultivating advanced studio practices. As part of its commitment to technologically engaged artists within and beyond its program, Pace launched a hub for its web3 activity, Pace Verso, in November 2021.

Today, Pace has nine locations worldwide, including a European foothold in London and Geneva, and two galleries in New York—its headquarters at 540 West 25th Street, which welcomed almost 120,000 visitors and programmed 20 shows in its first six months, and an adjacent 8,000 sq. ft. exhibition space at 510 West 25th Street. Pace's long and pioneering history in California includes a gallery in Palo Alto, which operated from 2016 to 2022. Pace's engagement with Silicon Valley's technology industry has had a lasting impact on the gallery at a global level, accelerating its initiatives connecting art and technology as well as its work with experiential artists. Pace consolidated its West Coast activity through its flagship in Los Angeles, which opened in 2022. Pace was one of the first international galleries to establish outposts in Asia, where it operates permanent gallery spaces in Hong Kong and Seoul, as well as an office and viewing room in Beijing. Pace's satellite exhibition spaces in East Hampton and Palm Beach present continued programming on a seasonal basis.



For immediate release

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