

# Nathalie Du Pasquier

## Saint Fairy Anne

12 April – 17 May

Preview: Saturday 12 April, 12–2pm

**Kerlin Gallery is pleased to present a new solo exhibition by Nathalie Du Pasquier, *Saint Fairy Anne*.**

For *Saint Fairy Anne*, Nathalie Du Pasquier presents recent paintings within a custom exhibition design of colourful painted zones. Across both the canvases and the installation that houses them, bold shapes and linear motifs create dynamic compositional arrangements, blending still life with architectural forms and flat planes of colour. Taking a fluid and porous approach to traditional distinctions between ‘fine’ and ‘decorative’ arts, Du Pasquier is interested in “how display changes perception, how coloured walls influence the paintings, [and] how the viewer enters a mood”.

Complimenting these recent works, *Saint Fairy Anne* includes a 1998 still life, *natural things and a pleyer*. Here, objects appear oversized and floating in space, bestowing an almost talismanic charge to the flotsam of an artist’s studio. Chosen intuitively for this presentation, the work demonstrates the broad shifts that have taken place in Du Pasquier’s practice over the past two decades. We move from “paintings of things”, in which three-dimensional objects are arranged in two-dimensional space, towards “paintings as objects”, in which form and perspective are broken down and reconfigured, generating a more fluid relationship between colour, form and spatial dynamics. Even when returning to still life paintings, as in two 2024 paintings exhibited here, the focus is on outline, with radically simplified forms echoing the artist’s shift towards abstraction.

The exhibition’s title, *Saint Fairy Anne*, offers a play on words: a phonetic Anglicisation of “ça ne fait rien”, or “it doesn’t matter”. Along with the artist’s irreverent ink drawing on which these words appear, it offers an injection of humour, playfulness and experimentation in art-making. Though often using graphic forms, Du Pasquier’s paintings maintain a distinctly analogue feel – the artist’s hand leaving a painterly finish and off-kilter verve.



*city on a bridge (Ponte Vecchio)*, 2019  
oil on canvas  
150 x 150 cm

Born in Bordeaux, France, Nathalie Du Pasquier first discovered pattern and texture in West Africa in the 1970s, and has lived in Milan since 1979. A founding member of the Memphis design group, she designed textiles, carpets, plastic laminates, furniture and objects before dedicating herself to painting in 1987. Her work has been exhibited at Kunsthhaus Biel, Switzerland; MACRO, Rome; MRAC, Sérignan; Palais de Tokyo, Paris; Camden Arts Centre, London; Fruitmarket Gallery, Edinburgh; ICA, Philadelphia; Kunsthalle Wien, Vienna; Kunsthall Aarhus, Denmark; Hôtel des Arts, Toulon and Le Corbusier’s Villa Savoye in France. Forthcoming exhibitions include Museo Costantino Nivola, Orani, Sardinia, Italy (from 17 May). Public collections include the Metropolitan Museum of Art, New York; Philadelphia Museum of Art, Pennsylvania; San Francisco Museum of Art, California; the Victoria & Albert Museum, London; the National Gallery of Victoria, Melbourne.

### Media Contact

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