

## MONICA DE CARDENAS

### Nathalie Du Pasquier

Alessandra Spranzi

*Les jeux de mains*

### Etel Adnan

Chung Eun-Mo

#### On view

19.12.2020 - 03.04.2021

#### Hours

Tue – Sat, 3 – 7 pm  
and by appointment

This Winter at the gallery in Zuoz we will present four women artists who work with abstraction: with essential shapes, color fields, rhythmical and musical compositions.

**Nathalie Du Pasquier** and **Alessandra Spranzi** have chosen to collaborate for this occasion, juxtaposing Spranzi's black and white photographs of hands with paintings, drawings and wooden constructions by Nathalie Du Pasquier. The effect is surprising and creates a particular poetry between these two sensibilities. Spranzi's hands and gestures establish a playful relationship with the cold spaces painted by Du Pasquier. The collaboration demonstrates how two elements brought together can give rise, in particular conditions, to a third one, almost like what happens in chemistry. Their collaboration is titled *Les jeux de mains*, which might also allude to some magic that the hands of the photographs enact on the paintings.

**Nathalie Du Pasquier** (\*Bordeaux 1957) lives in Milano since 1979 and in 1981 she was one of the co-founders of the Memphis group of design and architecture. Her designs for fabrics, carpets and furniture have played a key role in the creation of the unmistakable Memphis style. Despite her success as a designer, painting has been her main activity since 1987. Du Pasquier's ongoing research is constantly investigating the boundary between the representative and the unrepresentative, the tangible and the intangible, reality and imagination, and two/three-dimensional forms. Her works have been exhibited in galleries and institutions around the world, such as Kunsthalle Wien (2016), the ICA in Philadelphia, and the Camden Arts Centre in London (2018). In December 2020, the MACRO Museum in Rome will present a major solo exhibition of her work, curated by Luca Lo Pinto.

The artistic research of **Alessandra Spranzi** (\*Milan 1962) analyzes photography, the construction and reuse of photographic images made by herself and others. She has a preference for humble materials, everyday situations, handiwork and its gestures. She is interested in indicating a beauty that already existed, unseen, in existing anonymous and non-professional photographs. Through these appropriations and manipulations, she investigates the mystery of existence and the forces that determine our destiny, along with that of the objects and spaces that surround us. She has taken part in important solo and group exhibitions, at Museo Marino Marini, Florence (2000), MAMbo, Bologna (2013), Centre Photographique, Ile de France (2015), and Fondazione Sandretto Re Rebaudengo, Turin (2020).

**Etel Adnan** (\*Beirut 1925) is a writer and artist of Lebanese origin living in Paris and the United States. She is considered one of the most iconic figures of the Arabian diaspora and one of the pioneers of women's rights all over the world. Like her literary research, her work in painting is free of cultural references or imposed forms: her compositions are abstract landscapes, that through the use of bright colors and controlled brushstrokes, represent the beauty of the universe and the close bond the artist establishes with it. Adnan thinks of her works as visual poems: the universal medium of painting permits her not to be constrained by the limits of language. She has had solo shows in important museums, including IMMA in Dublin (2015), Serpentine Gallery in London (2016), MoMA San Francisco (2020), and many others.

The work of **Chung Eun-Mo** (\*Seoul 1946) is based on profound knowledge of Modernism, especially the work of the early abstractionists. Like Malevich and Albers, she is fascinated by mathematical and chromatic harmonies and the mutable effects of light on them. Born in Seoul, in the mid-1960s she moved to New York, where in 1980 she obtained a Master of Fine Arts degree at the Pratt Institute, after which she went on to perfect her geometric painting style. Towards the end of the 1980s she lived in Ireland and Torre Orsina, Umbria. Over the last two decades Chung Eun-Mo has had many exhibitions, including solo shows in New York, Rome, Munich and Seoul, and a highly acclaimed site-specific installation at the IMMA Irish Museum of Modern Art in Dublin in 2003.