

JESSICA STOCKHOLDER

Paper Works in Kathmandu

June 19 - July 24, 2021

3, rue du Cloître Saint-Merri, 75004 - Paris



Jessica Stockholder
Kathmandu Residency Paper Wall Work 036, 2019
Hand-made Nepali lokta paper, found material - 98,5 x 68,5 cm
Photo credit : Bertrand Huet / Tutti Image
Courtesy of the artist and Galerie Nathalie Obadia, Paris/Brussels

Galerie Nathalie Obadia is pleased to present the work of American artist Jessica Stockholder, who is currently featured in a variety of projects at Centre Pompidou: the artist is participating in the exhibition *Elles font l'abstraction* and is presenting a large installation in the museum's forum. She is also curating *Jessica Stockholder: Cut a rug* a round square at the OGR - Officine Grandi Riparazioni in Turin.

The exhibition at the gallery, the seventh in the artist's career, reveals a series of works on paper, «bas reliefs» made according to a pure craft tradition during an artist residency in Nepal in 2019.

Invited by the art production company Kathmandu Projects, Jessica Stockholder spent several weeks in the Nepalese capital learning about the technique of Lokta paper-making in a workshop on a hill overlooking the city centre. The paper is made from the fibrous bark of the lokta, a type of local evergreen plant also known as Daphne.

The experience was both an artist residency and a cultural retreat, and the murals created are material witnesses to the experience, reflecting the atmosphere of the city and the artist's personal impressions.

«It was a wonderful work experience like no other. The paper pulp was mixed in large vats buried in the ground and then set out to dry on screens spread over the sunny hillside. I was able to experiment mixing the paper pulp with colour, and a variety of materials found in the city. Each work grew out of the place, in response to the people I was fortunate to be working with, alongside my observations of Kathmandu, and inspired by the meanings embedded in the materials I found. These works took shape between the sloping ground I was standing on and the vibrant face of the culture around me.»

In these wall works whose plasticity is close to bas-relief, paper is no longer a support but a paste that serves as a glue, a binder, and freezes a variety of salvaged objects within itself: fabrics, ingredients, scraps of a very dense urban life, found

in the streets and markets of the city. A tangle of used telephone wires and cables saturating the urban landscape of Kathmandu, bits of sari cloths, banana leaves, climbing ropes... Their distribution in the material, in harmony with the dyes made by the artist, forms abstract and joyfully anarchic compositions, giving a large place to texture and colour.

Although extremely «site-specific» and unprecedented, this work fits easily into the practice of Jessica Stockholder, considered since the 1980s as one of the pioneers of contemporary art producing singular installations, between accumulation and chaos. The fruit of recycling and recovery process, her works blur the boundaries between painting and sculpture, reality and abstraction, while delicately embodying, through the reign of objects, the poetry of daily life.

Born in Seattle in 1959, Jessica Stockholder lives and works in Chicago, United States.

As Chair of the Department of Visual Arts at Chicago University, she is one of the most important sculptors of her generation. She has had important solo and group exhibitions such as *Jessica Stockholder – Cut a rug a round square* at OGR – Officine Grandi Riparazioni, Torino (2021), at the Centraal Museum in Utrecht (2019), at the Jones Center, The Contemporary Austin (2018), at the SF MOMA on the go exhibition in the Silicon Valley (2014), at the Aldrich Contemporary Art Museum à Ridgefield (2011), at the Palacio de Cristal à Madrid (2010), at the PS.1 Contemporary Art Center in New York (2006), at the Dia Art Foundation (1995), at the The Renaissance Society in Chicago (1991). In France her work has recently been presented in *Elles font l'Abstraction* at the Centre Pompidou in Paris (2021), at the Musée d'Art Moderne de Saint-Étienne in *Wide Eyes Smear Here Dear* (2012) and in Nantes for the FRAC des Pays de la Loire in *Hollow Places Court in Ash-Tree Wood* (2012).

Her outdoor installations created as public commissions for the Madison Square Park Conservancy in New York (*Flooded Chambers Maid*, 2009) and *Color Jam* for the Loop Alliance in Chicago (2012), *Assist: Rider* for the exhibition at the Central Museum in Utrecht (2019) and *Slip Slidin' Away* in Vienna (2019) met with great public and critical success.

Since 2018, she is a member of the American Academy of Arts and Sciences, she was awarded from the Lucelia Artist Award from the Smithsonian American Art Museum (2007), the Award for the Best Installation or Single Work of Art in a Boston Museum (2007), the John Simon Guggenheim Fellowship (1996), the National Endowment for the Arts Grant in Sculpture (1988), the New York Foundation for the Arts Grant in Painting (1989), the Susan H. Whedon Award, Yale University (1985), and the First Alternate, Prix de Rome, American Academy of Rome (1985).

Her works are included in important collections, such as those of the Art Institute of Chicago (Chicago), the Corcoran Gallery of Art (Washington, D.C.), the Los Angeles County Museum of Art (Los Angeles), the Whitney Museum of American Art (New York), the Museum of Fine Arts (Boston), the Addison Gallery of American Art (Andover), the Albright-Knox Art Gallery (Buffalo), the British Museum (London), the Stedelijk Museum (Amsterdam), the Museum Ludwig (Vienna), the Saatchi & Saatchi Collection (London), the Centraal Museum (Utrecht), the Musée Picasso in Antibes, the FRAC Limousin (Limoges), the Carré d'Art (Nîmes), and Le Consortium (Dijon).

Jessica Stockholder is represented by Galerie Nathalie Obadia since 1995.

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April 24 - June 26, 2021

Paris Cloître Saint-Merri

Roger-Edgar Gillet

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Joris Van de Moortel

Les Paradis Artificiels
June 3 – 17 July, 2021

Paris Cloître Saint-Merri II

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Summer show

June 12 - 17 July, 2021

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