

CHRIS NATROP

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b. 1967 Milwaukee, Wisconsin

Education & Residencies

- 2004** Affiliate Artist, Headlands Center for the Arts, Sausalito, CA
- 1994** Residency, Vermont Studio Center, Johnson, VT
- 1993** B.F.A. School of the Art Institute of Chicago, Chicago, IL
Emphasis in Painting

Awards

- 2007** Pulse Prize, Pulse Art Fair, New York
- 1988** First-Year Merit Scholarship, School of the Art Institute of Chicago

Solo Exhibitions

- 2010** myopic spring tangle, Taylor De Cordoba, Los Angeles, CA
- 2009** Dewdrop Cloud Machine, Diana Lowenstein Fine Arts, Miami, FL
- 2008** Dewdrop Redux (curator Habib Kheradyar) Art Gallery @ Long Beach City College, Long Beach, CA
And Further the Dewdrop Falls, MOCA Jacksonville, Jacksonville, FL
- 2007** Lost in Space, Guggenheim Gallery, Chapman University, Orange, CA
- 2006** Into the Silver See-Through, Bank, Los Angeles, CA
fern space blast, Sonoma County Museum (curator Gay Dawson), Santa Rosa, CA
white white mayday in mustard and gold, Raid Projects, Los Angeles, CA
- 2005** 11 ½, (curator Susan Joyce) OVERTONES, Los Angeles, CA
- 2004** spring paper twist, LiveArt Gallery, San Francisco, CA
- 2003** Fault Lines, Windhover Center for the Arts, Fond du Lac, WI
Linkage: An Installation by Chris Natrop, Melting Point Gallery, San Francisco, CA
- 2001** New Work, Bay Area Center for the Consolidated Arts, Berkeley, CA
- 1996** Place Pigalle Gallery, San Francisco, CA

Selected Group Exhibitions

- 2010** Salon No. 4, Works 092 - 140, Marine Art Salon, Santa Monica, CA
- 2009** Pandemic Show, Overtones Gallery, Los Angeles, CA
∞, (curator Andrew Schoulz) Scion Installation Space, Culver City, CA
CUT: Makings of Removal, (curator Rebecca Trawick) Wignall Museum, Chaffey College, Rancho Cucamonga, CA
Under the Knife, (curator Sinéad Finnert-Pyne) The Armory Center for the Arts, Pasadena, CA

- 2008** CUT: Makings of Removal, (curator Karen Rapp) Vincent Price Art Museum, East Los Angeles College
 UpCycling: Recuperating Past Lives, A+D Museum, Los Angeles, CA
 Party Favors, (curator Holly Myers) Bonelli Contemporary, Los Angeles, CA
 Raw Boundaries, KN Gallery, Chicago, IL
 Holland Papier Biennale 2008, Museum Rijswijk/Coda Apeldoorn, The Netherlands
 Possible Impossible: Six Artists at the Brink of Abstraction, (curator Holly Myers) Center for the Arts, Eagle Rock, Los Angeles, CA
- 2007** Around the Pool, (curator Terri Lindbloom) Florida State University Museum of Fine Arts, Tallahassee, FL
 Drawn Out, (curator Pam Posey) Sam Francis Gallery, Crossroads School, Santa Monica, CA
 Behind Closed Doors, (curator Jeffery Mohr) Tahoe Gallery, Sierra Nevada Collage, Incline Village, NV
 Laced in History, John Michael Kohler Arts Center, Sheboygan, WI
- 2006** Pause (curator Rebecca Miller), Blackbird Space, Miami, FL
 PAPER: First anniversary group exhibition, Skestos Gabriele Gallery, Chicago, IL
 First Annual Group Show, Taylor De Cordoba, Culver City, CA
 Inner Spaces / Outer Limits (curator Greg Klassan), Walker's Point Center for the Arts, Milwaukee, WI
 Drawing Group Show (curator Brian Mullman), Mor York Gallery, Los Angeles, CA
- 2005** Interjacent (curator Gioj DeMarco), I-5 Gallery, Los Angeles, CA
 Excavating Realities: Darlene Charneco and Chris Natrop (curator Jennifer Jankauskas), MAAS Projects, (annex of Mixture Contemporary), Houston, TX
 Cross Pollination (curator Gay Dawson), Santa Rosa Museum of Contemporary Art, Santa Rosa, CA
- 2004** BIG, Toomey Tourell Gallery, San Francisco, CA
 ouroboros, Melting Point Gallery, San Francisco, CA
 Happy Art for a Sad World (curator Hélianthe Bourdeaux-Maurin), Spike Gallery, New York, NY
 ecotopia (curator Reed Anderson), LUMP gallery, Raleigh, NC
 Close Calls: 2004, Headlands Center for Arts, Marin Headlands, CA
- 2003** Placebo, The Canvas Gallery, San Francisco, CA
 PERF, Kunsthau Tacheles, Berlin, Germany
 Visuri Bucati 2, Museul de Arte, Brasov, Romania
 New American Artists, Galleria Ruggieri, Genoa, Italy
 X-Zincografia-Open Space, Venice, Italy
 Split Dreams, 473 Broadway Gallery, New York, NY
 Visuri Bucati, Romanian Literature Museum, Bucharest, Romania
 VERNLAND, Sonoma Museum of Visual Art, Santa Rosa, CA
- 2002** Order Bipolar, Melting Point Gallery, San Francisco, CA
 Small Spaces/Big Theory, UrbanLab Gallery, Chicago, IL
 ReOrganica: An Evolving Exhibition, Soap Box Gallery, Venice, CA
 Centering: Ancient and Contemporary Expressions of Sacred Art, SMOVA, Santa Rosa, CA
 New Work from Five American Artists, Arte Contemporanea Genova, Genoa, Italy
 ReOrganica, Melting Point Gallery, San Francisco, CA

- 2001** Re: Duchamp Project, Istanbul Biennial, Istanbul, Turkey
 Art for America, Clos Pegase Winery, Calistoga, CA
 Landscape Group Show, BACCA 1010, Berkeley, CA
 Images and Icons, Sanchez Art Center, Pacifica, CA

Art Fairs

- 2009** Aqua Miami with Taylor De Cordoba
- 2008** Pulse Miami with Bank (designed and autographed 300 VIP Pulse Miami tote bags)
 Pulse New York with Bank
- 2007** Impulse (featured artist/solo installation) Pulse New York with Bank (winner of "Pulse Prize")
 artLA, Santa Monica with Skestos Gabriele Gallery
- 2006** Aqua Miami Beach with Bank
- 2005** Aqua Miami Beach with Bank
 -scope New York (featured artist) with YOO Projects
- 2004** -scope Miami Beach with YOO Projects
 -scope Los Angeles with YOO Projects
 -scope New York with YOO Projects

Press

- 2010** Peter Frank. Blague d'Art: LA Galleray Array in May. Huffington Post. May 2010.
 Shana Nys Dambrot. Chris Natrop: myopic spring tangle. Flavorpill. Apr. 2010.
 Heather Taylor. Interview Taylor Made: Upcoming exhibits at Culver City art gallery Taylor De Cordoba bring two exciting LA artists into the spotlight. Los Angeles Confidential Magazine. Mar 2010.
 Elizabeth Field & Brian Vu. Chris Natrop: Persistent Impulse to Create. Rebel Magazine. Feb 2010. pp 46-59.
- 2009** Edy Pickens. Review: Scion: Infinity. dailyserving.com. Oct 2009.
 Fariyal Billah. Paper cutting takes a lead role in CUT: Makings of Removal Exhibition. The Breeze. Oct 2009.
 Christopher Michno. Holey Sheet: Paper goes under the knife, er, scissors for the "Cut" art show. Inland Empire Weekly. Oct 2009.
 Sara Marie Miller. Graphic Impression: Journal of the Southern Graphics Council. Dewdrop Reflex: Interview Artist, Chris Natrop. Winter/Spring 2009
 Scarlet Cheng. Review: Under the Knife. THE: LA's Monthly Magazine for the Arts. Aug 2009
 Frances Anderton. "Waste Not, Want Not." (radio interview) Design And Architecture. WCRW radio. Los Angeles, CA
- 2008** Annie Wharton. Cut: Makings of Removal. THE: LA's Monthly Magazine for the Arts. Nov 2008 p. 44
 Scarlet Cheng. Paper work? Bring it on. Los Angeles Times. Oct 26, 2008
 Shana Nys Dambrot. CUT: Makings of Removal. Flavorpill. Sep. 2008
 _____. MOCA Presents Paper Cuts: Contemporary Drawing At MOCA, artdaily.org. Aug. 9, 2008.
 Shana Nys Dambrot. Rules Help Control the Fun. Flavorpill. Jul. 2008
 Elaine Lee. Paper Works. d+a magazine. Issue 042. 2008. pg. 58
 Kendra Dority. Goodbye Realism, Hello Abstraction. The Occidental Weekly. Feb.12, 2008.
 Emma Gray. L.A. Confidential. Artnet.com. Jan. 2008

- _____. Recommended Exhibitions. Art Scene Los Angeles. Feb. 2008.
- _____. Saatchi Gallery Magazine. Top 10 Shows In Los Angeles This Month. Jan. 14, 2008.
- 2007** New American Paintings, Pacific Coast Edition. (juror: Alma Ruiz, curator MOCA LA) Dec 2007.
- 2006** Holly Meyers. Works' energy is just so L.A. (review). Los Angeles Times. Dec. 8, 2006.
- Caryn Coleman. Interview: Chris Natrop. art.bloggng.la. Nov. 1, 2006.
- _____. Recommended Exhibitions. Art Scene Los Angeles. Dec. 2006.
- _____. Flavorpill Los Angeles. Oct. 31, 2006.
- _____. Flavorpill Chicago. Jul. 18, 2006
- 2005** _____. The Ultimate Basel Blog, MIAMI HEAT: INSIDE THE FAIR. Artinfo. Dec. 4, 2005.
- New American Paintings, Pacific Coast Edition. Dec 2005. (juror: Connie Butler, MOCA LA) pgs. 3, 106-109
- Shana Nys Dambrot. Chris Natrop (review). Tema Celeste. No. 110 Jul-Aug 2005. pgs. 74-75
- Stephanie Cash and David Ebony. "Front Page: SCOPE". Art in America. May 2005. p. 53
- Rebecca Epstein. "Paper and Profound". LA CITYBEAT. Apr. 28, 2005. p. 54 (reproduction)
- _____. Flavorpill LA. Apr. 27, 2005.
- 2004** Melissa Goldstein. "Chris Natrop's Material World". 7x7 Magazine. Apr. 1, 2005. pgs. 15, 35
- Lise Sarfati. "Across a Crowded Room" (uncredited photograph). New York Magazine. Aug. 23, 2004. p. 115
- _____. "Happy Art for a Sad World" (review). The New Yorker Magazine. Jul. 26, 2004. p. 16
- "By Hand" Spark. PBS KQED Channel 9. San Francisco. Orig. air date: Jul. 14, 2004
- Kenneth Baker. "Art Notes: More "Close Calls" at Headlands." San Francisco Chronicle, Datebook. Jan. 20, 2004: p. D1
- 2003** Jamey Hecht. "Natrop: Drawing with a Knife." NY Arts Magazine. Nov. 2003: p. 33
- Roberto Juarez. "Split Dreams: Chris Natrop's Strange and Beautiful Worlds." NY Arts Magazine. Sum. 2003: p. 55
- Lee Reinsch. "Abstract exhibit examines nature's bizarre qualities." Fond du Lac Reporter. Jul. 22, 2003
- Andrea Hansen. "Artist Chris Natrop Exhibits Work." The Mayville News. Jul. 20, 2003
- Luiza Barcam. "Visuri Bucati: Vern Exhibition in Romania." ArtMargins: Contemporary Central and Eastern European Visual Culture. June 10, 2003.
- Patrick Sullivan. "Infinite Views." artMuse Sonoma Museum of Visual Art Quarterly Magazine. Feb. 2003
- Gretchen Giles. "Fifteen to One: SMOVA exhibit raises the stakes." North Bay Bohemian. Jan. 9, 2003
- 2001** Daniel Rothbart. "North Berkeley: A Hot Bed Still." NY Arts Magazine. Nov. 2001: pp. 12-13

Catalogues, Essays & Monographs

- 2009** Andrés Fredes. Handmade 3D. Barcelona: Index Books. 2009. pp. 78-85 (monograph)
- Paul Sloman (editor). PAPER: Tear Fold Rip Crease Cut. London: Black Dog Publishing. 2009. pp. 92-95 (monograph)
- 2008** Chris Natrop. My Dewdrop Complex 2008. Pub. Lulu Press, Dec. 2008, 1st ed.
- Paper Cuts: Contemporary Works on Paper (museum brochure). MOCA Jacksonville (brochure)
- Uitgeverij Compres bv, Leiden NL. Pure Paper (exhibition catalogue) Foundation Holland Paper Biënnale, Rijwijk NL
- 2007** Around the Pool, Museum of Fine Arts, Florida State University, Tallahassee, FL (catalogue)
- Carrie Paterson, Drawing Is A Verb, Guggenheim Gallery, Chapman U., Orange, CA (brochure)

- 2006** Chris Natrop, Selected Projects 2006, Pub. Lulu Press, Dec. 2006, 1st ed. (catalogue)
- 2005** Chris Natrop: Intricacies of Perception, Work 2003-2005, Pub. Lulu Press, Nov. 2005, 1st ed. (catalogue)
Susan Joyce, Tripping The Light Fantastic, Nov 7, 2005 (catalogue essay)

Special Projects

- 2008** Designed and Autographed VIP Tote Bag for Pulse Art Fair, Miami, FL
- 2007** Monster Drawing Rally, Outpost for Contemporary Art, Los Angeles, CA
Taste, Los Angeles Contemporary Exhibitions, Live Auction
- 2006** Venice Family Clinic Art Auction, Santa Monica, CA
- 2005** Arctic Landscape (curator Miguel Nelson), Marvimon House, Los Angeles, CA
Monster Drawing Rally, Southern Exposure Gallery, San Francisco
10 Year Anniversary Gala, (Extraordinary Forest Installation), San Francisco Museum of Modern Art
Invasive Species, (curator) Headlands Center for the Arts
- 2004** Extraordinary Forest, Headlands Center for the Arts
Monster Drawing Rally, Southern Exposure Gallery, San Francisco
- 2002** Co-Founded the artist group, VERN

Collections

Microsoft Inc.	Paula and Leonard Granoff
The Capital Group	J. Johnson
Chapman University	Heather Taylor and Alex De Cordoba
Jane Glassman	Susan Joyce
Giambattista D'Aste	

Short Film

- 2009** See-Through Super Sag, 4 min. 1080i HD video
- 2008** Dewdrop Redux, 24 min. 1080i HD video
- 2004** 1181 Minutes, sped-up paper cutting

Visiting Artist Guest Lectures & Panel Discussions

- 2010** Panel Discussion, "Art in the Domestic Setting", Marine Salon
- 2008** Visiting Artist and Guest Lecturer, School of Art, The University of Tennessee, Knoxville
Guest Lecturer, Vincent Prince Art Museum, East Los Angeles College
- 2006** Guest Lecturer, Sonoma County Museum
Guest Lecturer, University of California Los Angeles
Guest Lecturer, University of California Long Beach
- 2005** Guest Lecturer, California College of the Arts, San Francisco

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Bio

Chris Natrop was born in 1967 in Milwaukee, Wisconsin. He received a BFA from the School of the Art Institute of Chicago in 1992 with an emphasis in painting. He was an affiliate artist at Headlands Center for the Arts, and was a resident at Vermont Studio School. Natrop has had recent solo exhibitions at MOCA Jacksonville, Chapman University, Sonoma County Museum, BANK, RAID Projects and Overtones Gallery. His work has also been curated into group exhibitions at the Armory Center for the Arts Pasadena, Holland Papier Biennale, Winghall Museum, Vincent Price Art Museum, Taylor De Cordoba, Skestos Gabriele Gallery, Scion Installation Space, Long Beach City College and Florida State University Museum of Fine Arts. His work has been published in Art in America, Tema Celeste, Los Angeles Times, THE Magazine, New Yorker magazine and twice in New American Painters. Chris Natrop was the 2007 recipient of the Pulse Prize from the Pulse Art Fair, New York.

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Statement

Through a day-to-day practice of observing, obsessing and playing I have come to pay attention to the more elusive aspects of my surroundings. Things that typically go unnoticed tend to shape and define my perception the most. I try to corral these things in my work, to set in motion a new type of space, and to give light to the emptiness.

As the days stack up and I cannot push back any longer, I recall a memory that may not have been noticed before. As it unfolds in my mind, I break away, stumbling headlong downhill. I land on a spot and begin to work, meandering towards the invisible line.

Over the past few years, my work has expanded from discrete landscape drawings to inflated, room-sized installations. The scale of my work has changed because my search continues. I try to make sense out of the vagaries of existence, and pull from the silent beauty of the world.

Chris Natrop is an artist based in Los Angeles, California. While known primarily as an installation-artist that utilizes hand-cut paper, Natrop has begun integrating a variety of other material into his work. Transparent plastics, video projection and multi-channel audio are often employed alongside works of intricate, hand-cut paper to create fully immersive environments within gallery and museum spaces. The viewer is encouraged to enter these room-sized installations to directly experience the realm the artist has set up where elements of light, shadow and form coalesce into a fully unified world. Most of the individual components are hand-cut in the artist's studio and then custom-arranged for a particular exhibition space. For his works on paper, each piece is spontaneously created without the use of patterns or pre-drawing—this stream-of-consciousness approach is, in fact, the crux of the artist's practice. Graphic silhouettes emerge from a meditative-channeling activated by the repetitive practice of cutting paper. Natrop works on enormous sheets of Lenox 100 drawing paper stretched out vertically on his studio wall. Wielding a standard utility knife, he spontaneously cuts away at the paper to create a hybrid of landscape imagery. Natrop's free-form process of "knife drawing" reveals the negative space by removing the emptiness in-between forms. Often an amalgam of things previously observed, the graphic nature of the work becomes a freeze-frame of Natrop's own direct surroundings revealing the artist's particular sense of place. In many cases one feature will be multiplied over and over, resulting in a dense layering of a single element. A multiplicity of water droplets, crawling vines or cracks in the pavement may be rendered and reworked within each installation. Emotional forces further contextualize the work within this structure: feelings of anticipation, apprehension, disorientation or joyfulness often encapsulate the work's inherently myopic narrative. This fusion between internal, emotional space and the external, physical landscape continue to be the framework for much of Natrop's practice.

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Previous Curatorial Statements

Chris Natrop's wonderland of paper and Plexiglas cut into intricate foliage like designs gives the effect of fantastical landscapes. They hang maze-like from the ceiling and lit so their cast shadows create dramatic patterns across the walls and the other veils of tangled paper. The forms that appear in these sheaths of paper and Plexiglas are ambiguous. In some places, they suggest flowers, vines or tree branches; in others, power lines, explosions or stretches of skyline. The organic and the synthetic are so intertwined as to be virtually indistinguishable, creating a rich perceptual confusion.

-Habib Kheradjar, Curator

Natrop works on enormous sheets of paper that are stretched out on self-healing mats. Wielding a standard utility knife, he spontaneously cuts away at the paper to create his organic forms. His compositions are influenced by his fascination with the intricacies of everyday forms encountered in his direct surrounding. Natrop's process reveals the negative space by removing the "emptiness" in between forms. Without any preconceived pattern or preliminary sketch, he allows the work to shape itself with each cut. As a by-product, energetic rips, tears and over-cuts mark the surfaces. Many of the drawings are suspended from the ceiling with wires and strings, and take on a sculptural presence, ultimately challenging the boundaries between two and three-dimensional art. The presentations of the works create dramatic cast shadows that refract and reflect through projected light. Above all, Natrop's installations are a fictionalized perception of place that allows the viewer to navigate through these ethereal landscapes and environments.

-George Kinghorn, Deputy Director & Chief Curator, MOCA Jacksonville

Los Angeles based artist Chris Natrop, brings a unique approach to the traditional art practice of paper cutting. Using a standard utility knife and rolls of Lenox 100 drawing paper, Natrop cuts large suspended works and site-specific installations without a predetermined drawing or pattern. The results are arial like drawings with a sculptural and monumental presence, often referencing an amalgam of natural and urban environments. As a recent resident from northern California, Natrop critiques the hidden and visual structures of this urban space and its coexistence with nature. The work manifests as other worldly landscapes or fictionalized environments, paralleling the relationships between the organic and synthetic that are so ubiquitous today.

- Lorraine Molina, Director, BANK