

Chris Natrop
commissions
2016-2010



Chris Natrop was born in 1967 in Milwaukee, WI. 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 a resident at Vermont Studio School. Natrop's major installation projects have been shown at Nancy Toomey Fine Art, Los Angeles Craft and Folk Art Museum, L.A. Municipal Art Gallery, Armory Center for the Arts Pasadena, Holland Papier Biennale, Winghall Museum, Vincent Price Art Museum, Long Beach City College, Florida State University Museum of Fine Arts, Taylor De Cordoba, MOCA Jacksonville, Chapman University, Sonoma County Museum, BANK, and Overtones. Publications include L.A. Times, Artillery Magazine, Architecture Digest, Milwaukee Journal Sentinel, San Francisco Chronicle, BEAUTIFUL/DECAY, Tema Celeste, THE Magazine, New Yorker magazine, New American Painters, and Art in America. Chris Natrop was the 2007 recipient of the Pulse Prize, New York. Commissioned work includes U.S. Consulate in Dubai, Los Angeles International Airport, Harry Winston Jewelers, and Facebook, Inc. Chris lives and works with his family in Los Angeles.



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Facebook Meadow Crawler

Facebook, Inc., Menlo Park

24x133 feet | acrylic and glitter on hand cut paper, nails | 2016

I was approached by Facebook's *Artist In Residence* program to develop two separate site-specific installations for their newly constructed buildings in Menlo Park and Playa Vista. The timelines were extremely tight—seven weeks to complete both projects. My regular studio practice was upended in a whirlwind of production having to output so much large-scale hand-cut paper in so little time. The artwork that was yielded through this intensified process records its frenetic making byway of interconnected nature-based formations and methodical geometric repetitions. For Menlo Park, the work crawls upon the wall's surface, meandering up and down, reacting to columns, corners, and windows. The fantastical rolling landscape ambles along, displaying a linear narrative of commingled vines, birds, and branches. Swaths of silhouetted form float over the interior architecture, allowing its prismatic variations to produce an other-worldly nimbus of mottled color.









Facebook Cloud Machine

Facebook, Inc., Playa Vista

22x15x15 feet | acrylic and glitter on hand cut paper, string | 2016

I was approached by Facebook's *Artist In Residence* program to develop two permanent site-specific installations for their newly constructed buildings in Menlo Park and Playa Vista. The timelines were extremely tight—seven weeks to complete both projects. My regular studio practice was upended in a whirlwind of production having to output so much large-scale hand-cut paper in so little time. The artwork yielded through this intensified process records its frenetic making byway of interconnected nature-based formations and methodical geometric repetitions. For Playa Vista, I created a multifaceted installation, suspended in midair, twisting loosely into a double-helix. The work spins its way upward in a tempest of color, its amorphous shape fracturing into repetitive geometry as it ascends. Its broad, overlapping structure fills the atrium's centralized volume creating an on-going kaleidoscope of visual experiences.











Big Brass Bayou

Baker & McKenzie, Houston
52 feet | acid-cut brass | 2015

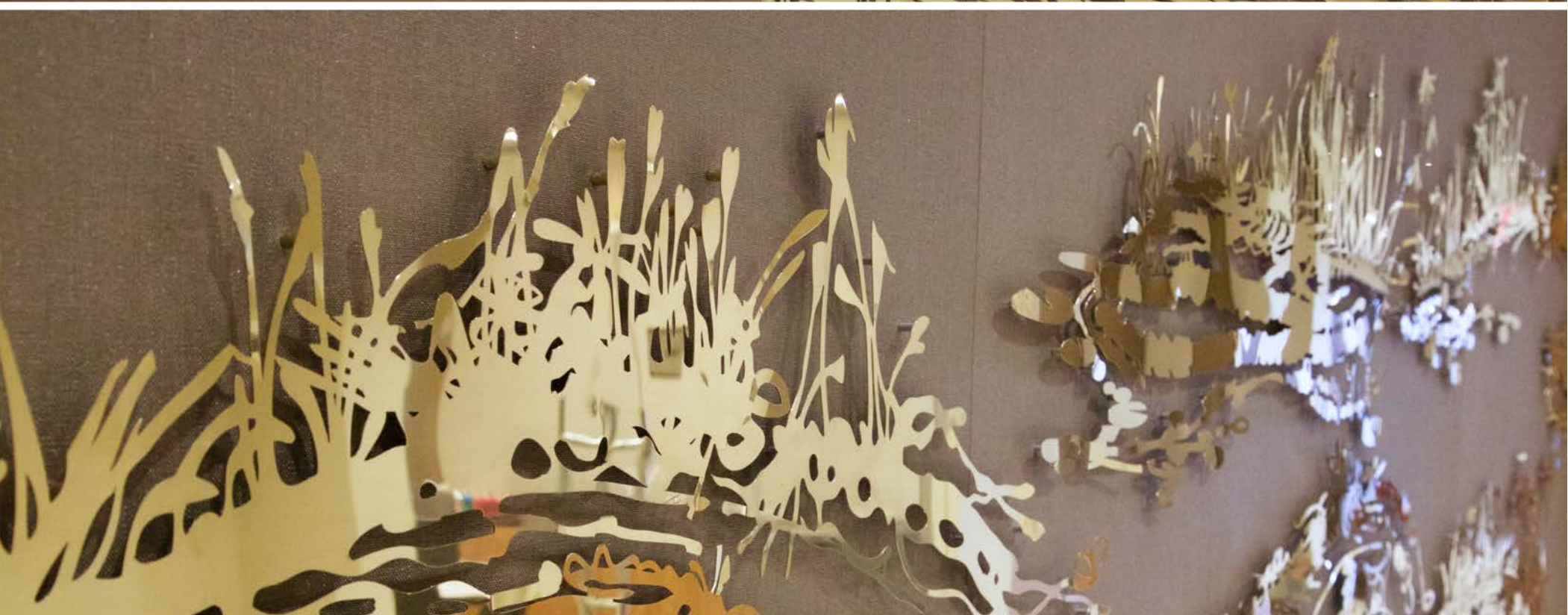
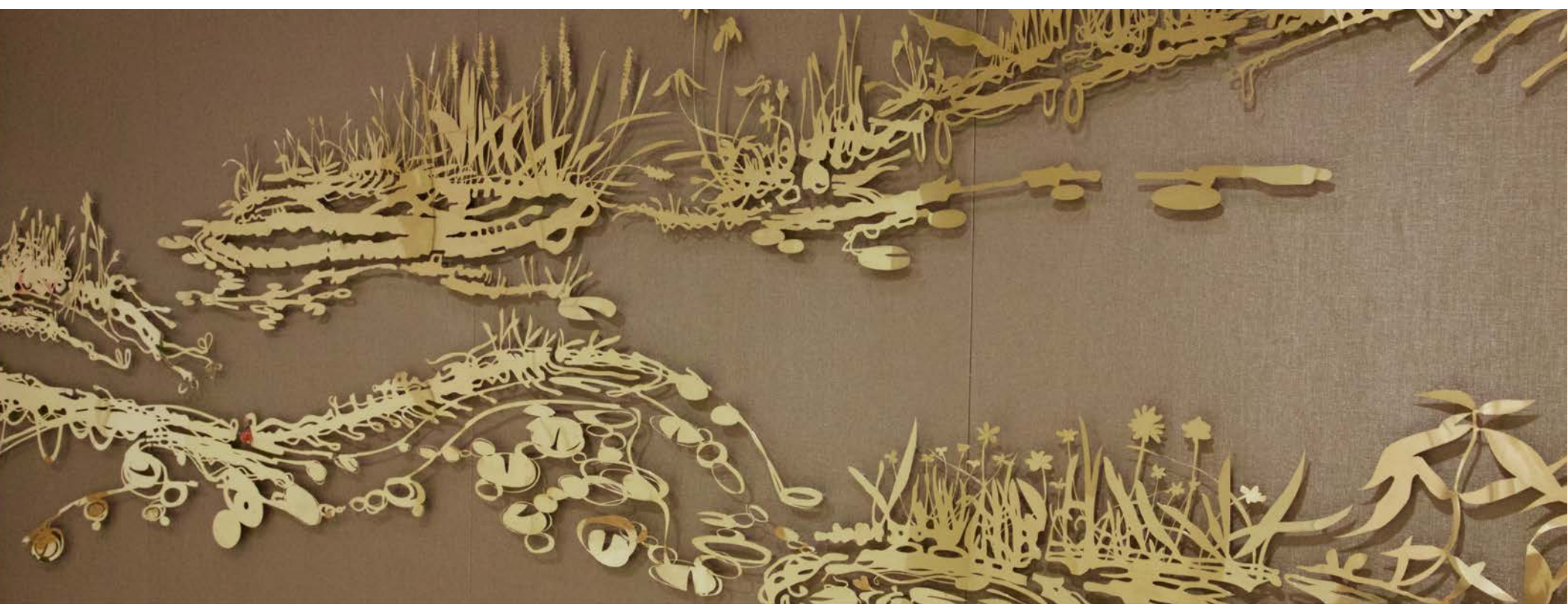
Made of 91 pieces of mirror-polished brass, *Big Brass Bayou* is an abstracted montage of a meandering wetland. While the overall composition and imagery are products of the artist's imagination, the general concept is motivated by Houston's *Buffalo Bayou* and its native river plants and flowers.

The initial artwork was created in the studio out of hand-cut paper. The contoured imagery resulting from those paper silhouettes were electronically transferred into the computer for further development. Finished outlines were loaded into a 3D computer model and then physically fabricated out of highly polished brass sheeting. The actual metal cutting was done via photo-chemical etching, an acid-based process that cuts through the brass precisely without distortion. Each component was then hand polished and installed in this precise configuration.









Life Above the Fray

Morrison and Foerster, Aon Center 59-60 floors, Los Angeles

55 x 55 x 180 inches | acid cut stainless steel with polished mirror finish, stainless steel wire rope and fittings | 2013

Life Above the Fray was created specifically for this space at Morrison and Foerster. It is intended to breathlessly occupy space without being overly demanding of one's attention. Its gossamer mirrored surface will recede into the spectacular cityscape backdrop while, at times, casting glints of reflected sunlight throughout the surrounding area. The graphical composition is an amalgam of imagery conjured in my studio from various large cut paper drawings. This work uses the visual logic of "landscape" to form a particular narrative that begins with "rebirth" from the bottom and ascends upward into a transcended state of twisted realignment. Each stage of this sculpture has two symmetrical halves. As observed in Leonardo's, *Vitruvian Man* or Hermann Rorschach's famous ink blot tests, the achievement of symmetrical balance can be interpreted as an element of our physical perfection, and also our psychological introspection.











Harry Winston Lily Cluster Displays & Holiday Façades

Harry Winston, All Salons, World-Wide 2011-2013

I was commissioned by the renowned “Jeweler to the Stars,” Harry Winston to create custom window displays for their new line of *Lily Cluster* jewelry. My studio produced a plethora of hand cut paper displays for their salons throughout the world. I was subsequently asked to design and produce displays for the holiday season, including the exterior façades of all salons. I also created displays for two consecutive Chinese New Years —year of the dragon and the snake. My commercial work for Harry Winston melded my esthetic sensibilities with a dimension fantastic opulence—a combination simultaneously both irresistible and somehow a little repellent.







City Blossom Pop

U.S. Consulate, Dubai

laminated acrylic sheet with embedded photographic print | 187 x 84 inches | 2011

I was commissioned by the U.S. Department of State to create a large permanent artwork for the recently constructed U.S. Consulate in Dubai. I produced a three-part site-specific wall relief. The work was custom designed as a triptych to fit the multi-paneled architecture.







Little River Mashup

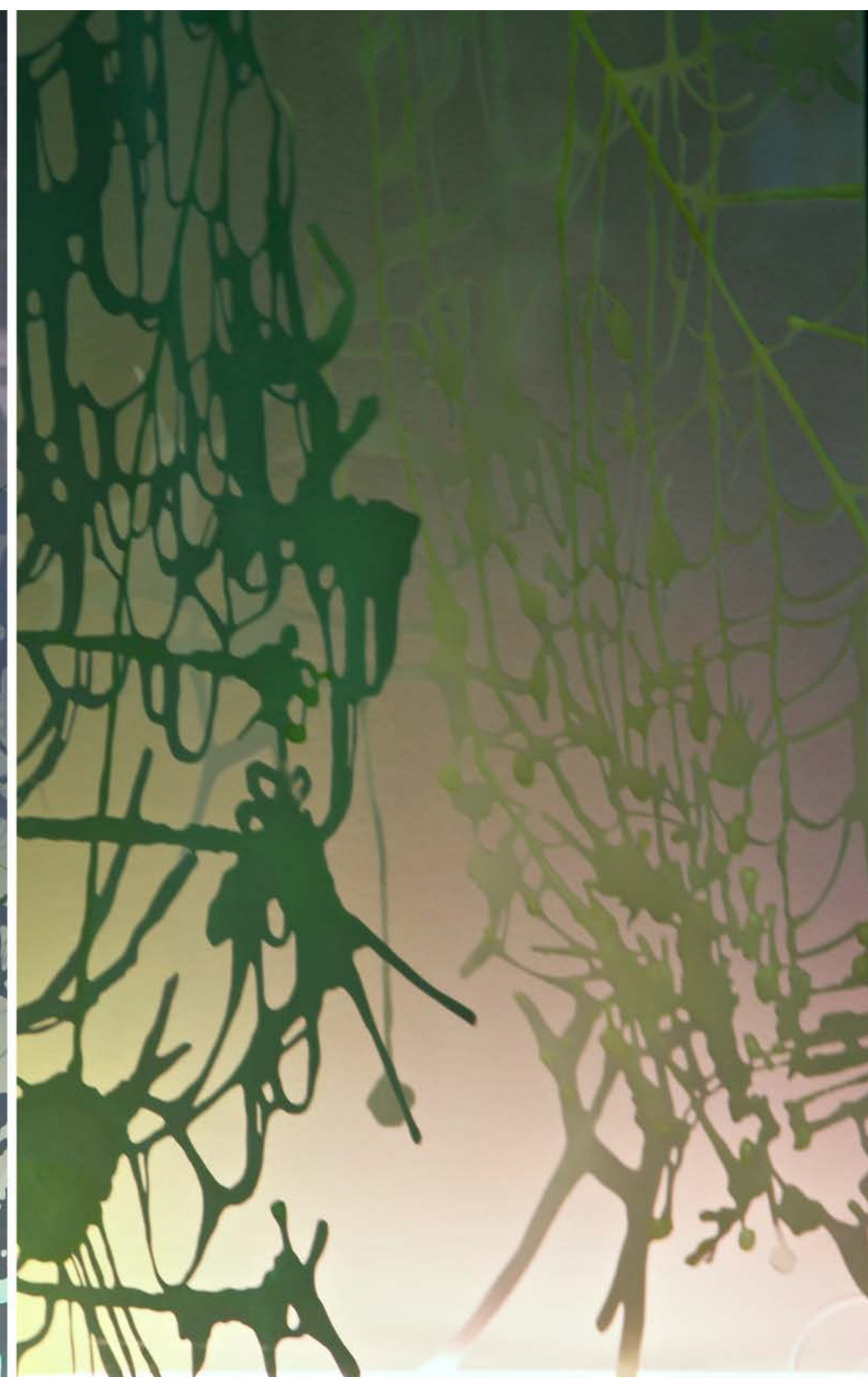
Los Angeles International Airport , Terminal One

size variable | water color, glitter, on cut paper, fluorescent lighting fixtures with colored gel overlays, LED light panels, reflective Mylar | 2012

I was commissioned by the L.A. International Airport to create a temporary, site-specific installation within the permanent glass vitrine of Terminal 1. Although urban encroachment has long overtaken the original character of the L.A. River as a natural waterway, it still contains pockets of thriving wetlands despite being restrained within the confines of a concrete aqueduct. These island wetlands are a product of mounding silt, urban detritus, and vegetative outgrowths amassed through years of seasonal flood cycles. When the rains come, the resulting water torrent contains floating refuse that becomes ensnared within the throngs of bushes, trees, and towering river grasses. When the water subsides, a tangled mixture of snarled branches and mashed-up bushes is left. To the artist, these formations become living monuments to the persistent battle between nature and urban growth. Natrop uses various landscape-based narratives, such as this, as the basis for much of his work.









Artist's Statement

My studio practice is centered on the act of cutting paper. Executed free form and exclusively with a knife, it has evolved into a stream-of-consciousness drawing technique, a meditation of repetition and reduction. Immediate cutting decisions and the intentional lack of pre-planning allows for the discovery of ambiguous silhouetted imagery that surface as interconnected landscapes.

While specific meanings vary from piece to piece, the underlying thrust of my work is based on the evolving concept of confronting a new type of landscape reborn out of a futuristic vision of an annihilated land. Although I believe the world is a glorious chance-evolution, the pressure placed on it through human intervention puts it in a precarious situation that I fear may force it to unravel. I counter my existential foreboding by offering fantastical visions of future days.

The work is cut paper drawings that either stand alone or are translated into a variety of other rigid materials. Both the original paper cutouts and fabricated objects are arranged in floor to ceiling combinations interrelating as a unified whole. The addition of directed lighting and projected motion graphics transforms these collections into immersive, multifaceted environments. Full-scale installations become complete worlds once the viewer enters the scene.

Chris Natrop

*BACK COVER: Life Above the Fray-detail | 55 x 55 x 180"
| acid cut stainless steel with polished mirror finish,
stainless steel wire rope and fittings | 2013*

*Morrison and Foerster, Aon Center 59-60 floors,
Los Angeles*

