

SculptureCenter
Nicola L.: Works, 1968 to the Present



Nicola L.: Works, 1968 to the Present is supported by Linda Mirels and Gerard Mossé, Amy and Ronald Guttman, and Ursula Hauser.

SculptureCenter's major exhibition and operating support is generously provided by grants from the Lambent Foundation Fund of Tides Foundation; the New York City Department of Cultural Affairs, in partnership with the City Council; the Kraus Family Foundation; the New York State Council on the Arts with the support of Governor Cuomo and the New York State Legislature; the A. Woodner Fund; Jeanne Donovan Fisher; the Seth Sprague Educational and Charitable Foundation; and contributions from our Board of Trustees and Director's Circle. Additional funding is provided by the Milton and Sally Avery Arts Foundation and contributions from many generous individuals.

All rights reserved, including rights of reproduction in whole or in part in any form.

© SculptureCenter and the authors

Published by
SculptureCenter
44-19 Purves Street
Long Island City, NY 11101
t: 718.361.1750
info@sculpture-center.org
www.sculpture-center.org

ISBN: 978-0-9972811-9-4

Design: Claudia Brandenburg, Language Arts
Copy Editor: Lucy Flint
Printer: RMI Printing, New York

All photos by Kyle Knodell, 2017
unless otherwise noted

NYC Cultural
Affairs

Nicola L.: Works, 1968 to the Present
September 18–December 18, 2017

Curated by Ruba Katrib

The Banquet of the Beheaded
September 26, 2017

Read by **Alexandra Cunningham Cameron, Kyle Dancewicz, Brian Droitcour, Moriah Evans, Jamian Juliano-Villani, Ruba Katrib, Baseera Khan, Kayode Ojo, Jessi Reaves, Silas Riener, Aki Sasamoto, Jamie Stevens, and C. Spencer Yeh**
Originally produced at La MaMa E.T.C., January 1999

SculptureCenter

Nicola L.: Works, 1968 to the Present

Nicola L. Ruba Katrib

A consideration of the work of New York-based French artist Nicola L. requires the imagined resurrection of the countercultural spirit of the 1960s, the period in which she emerged as an artist. As an ambitious female artist working in an invigorated yet male-dominated art world, she was given both expansive possibilities and confining limitations. Energetic and fearless, Nicola worked across media and genres in a career spanning decades, sometimes much in the public eye, with strings of exhibitions, and at other times virtually hidden from view. Many of her projects have been realized, and many have not—her personal files are filled with scripts for plays, screenplays for films, and ideas for sculptures, all invested with her optimistic energy.

Above all, Nicola's paintings, sculptures, performances, and films express principles of inclusiveness and collectivity. She found an artistic community to work with first in Paris in the 1960s and later in Spain, where she met the Argentinian artist and poet Alberto Greco, whom she credits with showing her new ways of making art. As with Greco, she formed strong ties to other South American artists and musicians, including Marta Minujín and the Brazilian musicians Caetano Veloso and Gilberto Gil.

In 1975 Nicola made the sculpture *Screen for 3 (Remembering Alberto Greco)* to honor her friend and colleague, who took his own life in 1965 at age thirty-four. She had made an earlier version of the work subtitled *Homage to Alberto Greco*, 1964–66, which was shown at a Parisian gallery in 1966, the year following Greco's death. This work is part of Nicola's *Penetrable* series, wearable textiles that form a new skin to cover people's bodies, sometimes incorporating others so that multiple people appear to form a single organism. Other works in the series are *Giant Penetrable (Sun)*, *Giant Penetrable (Moon)*, both made in 2012, and *Atmosphere*, 2005.

Nicola's collaged paintings on view in the current exhibition show further connections to Greco, evoking his works that incorporate elements of newspaper and text to merge art and daily life. Also a maverick, Greco crashed an exhibition of the work of Yves Klein and Arman in 1962 wearing a sandwich board reading "Alberto Greco, artwork not in the catalogue."¹ Nicola also was associated with the artists who made up the Nouveau Réalisme group in France, including Klein, who generated the movement with the art critic Pierre Restany, as well as Jean Tinguely, Christo, and Niki de Saint Phalle. Klein showed at the same gallery as Nicola—Iris Clert—and Restany, who became a close friend, was one of the first to review Nicola's work. In a transcribed conversation with Nicola that took place in 1986, Restany puts her in a tangential relation to the Nouveau Réalisme artists, as well as to proto-pop artists such as Robert Rauschenberg, and connects her to the surrealists active well before Nicola got started. Yet he also places her at a remove from these artists and movements that have become household names. In comments indicative of the gendered biases Nicola was up against, Restany reflects on her presence in the '60s:

When I remember this period I understand that the sensibility of a woman is very important not only for the specific possibility of a situation, but also because she can become a kind of

living archive of feelings, facts, of the profile of a moment. And this may appear more directly in a woman than in the work and language of contemporary male protagonists of a scene.

What I can see now with the distance of time, under the pressure and the spur of these recurring memories, is that this sensibility is still alive in you, the substance, the flesh, of your own present imagination, with no break of continuity, no rupture, no gap between the years of the 60s and the present.²

In this commentary, Restany attributes Nicola's commitment to her work to her gender. He sees her consistency over the decades and her full embrace of the concepts that came to dominate the generation she emerged from as somehow reflective of a feminine quality. He pits her against the male protagonists, the figures that have become better known, the icons that embody the scene. The generosity of his statement carries with it the qualifications placed on Nicola's work throughout her career. She was in all the right places, but the timing was off for her to enter the canon. She knew Klein, but was not included in the Nouveau Réalisme legacy—indeed, the South American artistic community in Europe seems to have embraced her more than her French colleagues.

After regular visits to New York City from the late '60s on, Nicola moved to New York City in 1979 where she later took up residence in the Chelsea Hotel. The year after moving, she made a twenty-minute documentary on the pioneering punk band Bad Brains at the legendary club CBGB. But, again, she didn't really become part of the '80s downtown punk scene. As Restany points out, Nicola had unbending integrity, yet her output was, in the best sense, inconsistent, and the freedom she took with her work has made it difficult to place. Though certain motifs came to dominate her practice, they took form in a motionary, interdisciplinary, intermedia terrain. Her almost seamless movement between mediums was perhaps confusing to her peers, and it remains a challenge to define and reconcile the ranging aspects of her work. Nicola has worked between the borders of artistic movements, nationalities, decades, art, and design, never fully entering one camp or another.

When Tropicália musicians Gil and Veloso invited Nicola in 1970 to participate in a festival on the Isle of Wight in the UK as part of their set, they were still a little-known group performing among huge names like Jimi Hendrix, Joni Mitchell, Miles Davis, and the Doors. For her contribution, Nicola created a piece that became integral to her practice. In archival video footage of the concert included in the 2012 documentary *Tropicália*, the announcer introduces Gil and Veloso as "good people" who are coming onstage from Brazil and that, although "politics doesn't allow them to do their thing in Brazil, one thing's for sure, they can do it here."³ Nicola then walks across the stage as the Brazilian flag is laid out, and her performative piece *The Red Coat Same Skin for Everyone* begins. Panning across an audience of over 600,000 people advocating social and political freedom, the camera locates a large white peace flag being waved. Nicola and her dancing performers are temporarily part of a group of South American exiles, just as the exiles are temporarily part of a Euro-American musical universe, though they all remain on the outside at the same time.

The affinity that Nicola felt with South American artists is evident in the resemblance of *The Red Coat Same Skin for Everyone* to Brazilian artist Lygia Pape's *Divisor (Divider)*, 1967. In Pape's performative sculptural piece, dozens of participants poke their heads through openings in a vast expanse of white fabric that obliges them to move as a single entity. In Nicola's work, performers likewise don an extensive expanse of material, but here the red "coat" is designed to distinguish the upper half of each of eleven human bodies; their gestures are visible though they too must move as one. It is possible that Gil and Veloso knew of Pape's work, as they were actively

involved in the Neo-Concrete art and poetry movement in Brazil, and might have drawn it to Nicola's attention, or that she learned about it from other artists with ties to South American happenings. On the other hand, because the ideals of equality and unity in Pape's work were in the air, it may have been a case of coincidental inspiration.

Nicola continued using the concept of shared clothing, or skin, creating works with different narrative structures, such as *The Blue Cape*, first performed in 2002 in Cuba, and *The Black Coat for Nine Femmes Fatales*, which premiered in 1996. Nicola took *The Red Coat Same Skin for Everyone* on the road for many years, packing it in a special suitcase—a mobile object containing a performance piece. Most recently, the piece was performed in 2015 for the Tate Modern exhibition *The World Goes Pop*, which included additional works by Nicola. In the current exhibition at SculptureCenter, the piece is represented through a reel of clips that Nicola has assembled of its performance around the world, with textual and musical accompaniment.

Through her work Nicola seeks to eliminate difference and to battle racist and corrupt governments, to advance peace between humans and harmony with the environment. Detained in 1969 in Franco-era Spain for performing *The Red Coat Same Skin for Everyone*, which was seen as a subversive political statement, Nicola's activism intensified and she made a documentary film on Eva Forest, a champion of violent resistance to Franco's dictatorship. As Nicola explained in a lecture at NYU's Maison Française in 1981, she had reached out to Forest during the course of research on a fictional film based on a woman "fighting in an extremist movement."⁴ Her producers did not go forward with the project because they questioned her subject's moral stance, which prompted Nicola to make the documentary on Forest. Later, in the 1990s, she conceived the 1995 painting series *Femmes Fatales*, portraits of well-known women with tragic lives and deaths. On view in the current exhibition are works featuring Jeanne d'Arc, Billie Holiday, Ulrike Meinhof, and Marilyn Monroe. The paintings are made on large-scale wooden boards onto which Nicola glued a rumpled sheet, a photocopy of the subject, as well as photographs and texts providing biographical details. This series belongs to Nicola's larger investigation into prominent women who have been subjected to injustices primarily on account of their gender, as well as the time and place in which they lived. Narratives of strong-minded outsiders defying restrictive cultures and politics fill Nicola's oeuvre.

For the 1994 series *Poems by Dorothy Parker*, Nicola created collages on wood that each include a snail form and a snippet of a poem by the satirical twentieth-century writer and poet Dorothy Parker. In one, subtitled *A Telephone Call*, Nicola uses the opening line of the eponymous poem: "Please, God, let him telephone me now." In *Penelope*, the Parker poem speaks from the perspective of the wife of the Greek hero Odysseus as she waits and prepares for his return, with a hint of resentment that he will be the one called brave. It bears noting that Parker, though celebrated for her work, in 1920 was fired from *Vanity Fair* for being too sharply critical.⁵

While series like *Femmes Fatales* and *Poems by Dorothy Parker* are clear critiques of the problematic effects of patriarchal society on certain female figures, other works by Nicola are less overtly political. From the 1960s to the 2000s, she has made sculptures that she refers to as "functional art." The more recent include *Egg Table*, 2005, on view in the current exhibition, followed by a variant called *Egg Round Table (Homage to Marcel Broodthaers)*, 2008. Nicola had met the humorously poetic Belgian artist cited in her subtitle in Paris, about the time he made the eggshell-laden *Armoire blanche et table blanche (White Cabinet and White Table)*, 1965. Nicola's homage is an oval table topped with a plexiglass vitrine divided in two parts, each filled with empty egg shells. Another functional artwork, *Woman Ironing Table*, 2004, presents a wooden ironing board in the shape of an abstracted female body accompanied by a penis-shaped iron. Earlier works include *White Foot Sofa*, 1968, a large-scale white vinyl foot, and the yellow wooden *La Femme Commode*, 1969; another stylized female form,

with workable drawers for body parts such as eyes, mouth, breasts, and vagina. In the artist's Chelsea Hotel apartment, she fills the dresser with her personal things.

For many of these human forms, Nicola traces real bodies, exaggerating and over-simplifying their contours. This approach is in part inspired by Greco's actions in the early '60s, in which he traced a circle outlining his subjects in chalk in the spot where they would be standing. In remaking her 1969 sculpture *La Femme Coffee Table* in 2015, Nicola traced the outline of her granddaughter-in-law using extravagant lines to embellish her form. While Nicola has regularly engaged the clichéd absurdity of the exaggeratedly curvy female form, in some cases she directly critiques it. Her sculpture *Little TV Woman: 'I Am the Last Woman Object'*, 1969, displayed by Iris Clert in the window of the jewelry boutique Alfred Van Clef in Paris, is a soft female form with drawers for breasts and a TV monitor in place of a stomach. Nicola's voice is heard reciting, in French, the text that appears on the monitor in English:

I am the last woman object. You can take my lips, touch my breasts,
caress my stomach, my sex. But I repeat it, it is the last time.

Nicola has said that the work likely reflects the then-burgeoning feminist movement, providing a fresh critique of the commodification of the female body through new technological means.⁶ By offering while denying the viewer interaction in this work, she reveals the new rules for engagement being set forth by the emerging social movements of the '60s and '70s.

Nicola's functional artworks trade in forms and shapes that operate as shorthand, and sometimes crude, signs for bodies. There is a clear humor in this body of work. For a person to sit on a giant foot, or pull open the drawers of a female form, is to enter into a perverse performance. Like the Italian designer Gaetano Pesce, who also emerged in the 1960s, making representational and figurative furniture and architectural structures, Nicola rethinks everyday things. Though her work has been used in design contexts, it emerged as an art-making practice that poses questions, from a specific critical standpoint, about the way things are assembled and operate. Her interest in skin in contrast to bodily shapes pits the interior against the exterior. The anonymity of shapes, the bluntness of color, and the interchangeability of a foot and head in her work all undermine the individuality and cohesion of bodies. In her *Femme Commode* pieces, as well as her *Sofa Homme*, 1970, or *Giant Cut in Pieces*, 1970/2013 (sculptures that make male forms into large and distinct soft parts), arms separate from torso and pelvises disconnect from legs.

The shells that appear in Nicola's *Poems By Dorothy Parker* collages do not house snails but diagrammatic human heads that emerge from their openings. On view in this exhibition is a selection of her snail lamps, made of plexiglas in a variety of colors, each with a schematic snail form on top. Like her coats, her references to skin, and her functional art objects, the snail shell provides an important key to Nicola's work. It is a vehicle for entering the human body into dialogue with architecture, clothing, and furniture, to direct attention to the superficial layers that compose all structures, including bodies: the shell can be understood as both architecture and skin. The generic human head that emerges from the snail shell in the lamps is another central motif in Nicola's work, another casing for human identity. Every human head contains a face and brain, the two most essential determinants of human singularity, but Nicola turns it into a form standing for multiplicity. In this sense, she carries on the idea evident in *The Red Coat Same Skin for Everyone* of merging individuals into a shared structural

composition. This concept reflects her feminist and antiracist ideology, emerging from a 1960s ethos of equality attached to specific political uprisings, but also in part tied to the utopian principles of the hippie movement. While these sentiments are certainly relevant to the present moment, Nicola's discourse around gender and race relates more urgently to current sociopolitical crises.

One of Nicola's short films, *Sand, Sea, Sky*, 1994, on view in the exhibition, embarks on a fantasy narrative guided by the mythology Nicola has established for her art. In a synopsis that introduces the script, Nicola states that the film is "about the Universe. The Environment, A fiction about an impossible meeting: Water and Fire and the Fascination-Destruction they exert over each other."⁷ The beautifully photographed work, filmed in the Bahamas, imagines the confrontation of Ocean People and Fire People; using her sculptures as props and costumes, Nicola evokes their origin myths.

Though well intended, Nicola's embrace of exoticizing aesthetics and narratives of authenticity, such as the scene of a fire ceremony that Nicola describes in her script as "a local tradition," trades in the consumption of the Other through a romanticized lens. While her narrative is completely fabricated, in this case her effort to bypass politics to speak to the connection of humans to one another and to the environment veers toward the essentializing. Nevertheless, the film is of considerable interest for bringing together many aspects of Nicola's practice, such as the *Penetrables* worn by the Ocean People and the generic head profiles used by the Fire People. The performative and functional aspects of her work combine to serve her narrative, in which elements, landscapes, and people merge. Nicola aims to shed skin, to share skin, and to empathize with others. Her creations simultaneously engage and defy their status as objects. Borrowing and using human forms and, reciprocally, allowing humans to borrow and use them, her works trouble their own status as representations. Within Nicola's universe, the potential fluidity of exterior forms is both real and fantastic.

1 *Post*, Museum of Modern Art online resource, <http://post.at.moma.org/profiles/882-alberto-greco>.

2 Pierre Restany, in conversation with Nicola L., Alan Moss, and Alan Jones, April 29, 1986. A transcript of this conversation was displayed in the exhibition *Nicola and the New Millennium: The Head, La Tête, La Cabeza, Il Capo, Der Kopf: A long day's journey to the end of the skin—Homage to my two writer friends: Pierre Restany and Ted Castle*, Elga Wimmer PCC, New York, 2016.

3 *Tropicália*, 2012. Directed by Marcelo Machado. Veloso had been imprisoned and then exiled by the Brazilian government, immigrating first to Portugal and then to the UK.

4 Nicola L., unpublished transcript of lecture, New York, 1981. Artist's archives.

5 Parker was a founding member of the legendary 1920s literary group the Algonquin Round Table, and later became a political activist.

6 "Artist Interview: Nicola L.," Tate website, <http://www.tate.org.uk/whats-on/tate-modern/exhibition/ey-exhibition-world-goes-pop/artist-interview/nicola-l>.

7 Nicola L., *Sand, Sea, Sky*, unpublished script. Artist's archives.



Little TV Woman: 'I Am the Last Woman Object', 1969, installation view.

Nicola L.: The Threshold of Skin

Erica F. Battle

The work of Nicola L. stems from a fiercely felt fusion of influences, collected and synthesized over what has been an intense and often itinerant life. As an art student in Paris in the 1960s, she was exposed to Nouveau Réalisme—befriending critic Pierre Restany, whose 1960 manifesto championed art made from the unfiltered detritus of postwar urban reality—and experienced the simultaneous rise of pop art. Yet it was only after meeting proto-conceptualist Alberto Greco in Ibiza in 1964 that Nicola had a pivotal idea for her work; lying on the beach with the warmth of the sun and the sand pressing equally on her body, she imagined creating a unifying skin. Skin, as she conceived of it, is a threshold: both a literal, bodily boundary between the self and the world and a metaphorical site through which the actualization of the individual can meet the possibilities of collective action. Mutable, expandable, and possessive of a kind of transitive property that can lend animation to art and objects, the membrane of skin can stretch endlessly to encompass painting, sculpture, performance, furniture, and filmmaking.

A 1967 trip to New York, where she would eventually settle in the 1970s, afforded Nicola multivalent experiences of discovery that were political, personal, and material. There, she found the pop art circle, disruptive and divisive politics, and vinyl, the fabric that would lead her to transformative work. Though sculptures such as *The Giant Foot*, 1967, in seductive red vinyl, and *White Foot Sofa*, 1968, seem to embrace pop's oversized scale and penchant for soft, pliable forms, Nicola's work refuses to sit squarely within one aesthetic, and in fact evokes a multiplicity of impulses. Her soft sculptures *Woman Cut in Pieces*, 1968, and *Giant Cut in Pieces*, 1970 equivocate between the male-driven erotic violence exerted on the female body in surrealist sculpture—vividly calling to mind Alberto Giacometti's *Woman with Her Throat Cut*, 1932—and the wryly incisive work of female artists taking repossession of the body, like Kiki Kogelnik, whose *Hanging* pieces eerily display vinyl skins flayed from their corporeal forms.¹ The comparison to American stalwarts like Claes Oldenburg, who presents scaled-up objects of consumption in soft sculptures such as *Green Beans*, 1964, is apt, as is the relationship between Nicola's work and that of the Britain-based Jann Haworth, whose true-to-size figures in sewn fabric enact phantasmagoric surrogacy.

Nicola's "functional objects" unabashedly straddle the space of art and the realm of décor. Her *La Femme Commode*, 1969, cannot escape reference to Salvador Dalí's "anthropomorphic cabinets," most notably his *Venus de Milo with Drawers*, 1936, produced with the help of Marcel Duchamp. Dalí kept the original altered half-size replica of the classical icon in his home, yet it gained notoriety in the early 1960s when a bronze edition was issued.² Whereas Dalí was clearly investigating Freudian-inspired ideas about sex and the fetish—the handles of drawers built into the body are adorned with titillating white mink fur—Nicola simplifies the figure to transform Venus from a goddess into an anonymous, universal symbol of woman. *La Femme Commode*, as well as Nicola's *La Femme Coffee Table*, 1969, and a series of lamps in the shape of lips and eyes, extends the subjugation of the female body to the design of utilitarian props, but extracts its subjectivity from the myopic male-fantasy-laden

gaze. In this way, Nicola's domestic objects fall in line with those of Polish artist Alina Szapocznikow, a Holocaust survivor who studied at the École des Beaux-Arts in Paris in the late 1940s, and moved in Restany's circle in the 1960s. However, while Szapocznikow was propelled by a mixture of lived violence and self-exploration to make functional lamp sculptures from cast body parts such as lips and breasts, Nicola positions her own concerns within the broader realm of universal iconography.

Nicola's work engages a productive paradox: she is both repossessing desire for herself and creating participatory membranes open to all. Such is the case with *The Red Coat Same Skin for Everyone*, 1969, a giant run of vinyl cut and sewn to form compartments for eleven bodies. The work's transmigration from object to action, its sensual and sensorial invitation, and its creation of a community of disparate individuals sharing a single skin, epitomizes the central foci of Nicola's artistic perspective. In 1970, she brought *The Red Coat Same Skin for Everyone* to the Isle of Wight for a music festival and performed its trippy embrace with ten other people in front of thousands, to the sounds of Caetano Veloso and Gilberto Gil, Tropicália musicians newly exiled from Brazil.

The Red Coat Same Skin for Everyone resonated with art being produced concurrently in Brazil, too, where Neo-Concrete artists—Lygia Clark, Hélio Oiticica, and Lygia Pape, among others—were investigating the relationship between the sensorial framework of perception and the political ramifications of collective action. In Rio de Janeiro in 1967, Pape debuted *Divisor (Divider)*, a large swath of white fabric that strings together its participants, whose heads emerge through holes in the material. Both *Divisor* and *The Red Coat Same Skin for Everyone* demand that individuals yield their autonomy in order to become a multifarious roving mass that could dramatically interrupt the visual landscape of any given context. Recognizing the power of her piece to create a spontaneous community, Nicola was known to carry it around in a suitcase as she traveled, pulling it out for activation as she roamed the streets of Amsterdam, Brussels, and elsewhere.

Moving into the 1980s, Nicola shifted her primary focus within the topography of the body to the head: heads in all manner of materials and scales, heads painted in floating formations or propped up as sculptures. These works, such as the painting *Planet Heads (Yellow)*, 1985–88, or the functional sculpture *Head Library*, 1994, sever this body part from its support to celebrate the cerebral. In many ways, Nicola's dedication to the head and invocation of natural elements in her later work aligns with the expansiveness of her message: that art, life, body, and earth share in the grand ecosystem of the universe. They possess reciprocal energies that come together in works like her *Giant Penetrable (Sun)* and *Giant Penetrable (Moon)*, both 2012, which evoke her early impulse to enable individuals to experience the larger skin of a wider world.

Perhaps this is what Restany, who remained a friend and champion of Nicola from the 1960s on, meant when he remarked that Nicola's work is defined largely by "an inclusive process of creation"—that the works she puts out into the world become fully realized by the bodily or cerebral participation of others.³ In the decades since her epiphany on the beach of Ibiza, Nicola has developed a porous and invitational practice that insists that we all live within the same skin just as we live under the same sun.

¹ For more on Kogelnik, see Angela Stief, ed., *Power Up: Female Pop Art* (Vienna: Kunsthalle; Cologne: DuMont Buchverlag, 2011), 187–88.

² See Valerie Fletcher, *Marvelous Objects: Surrealist Sculpture from Paris to New York* (Washington, DC: Hirshhorn Museum and Sculpture Garden; Munich: DelMonico Books/Prestel, 2015), 57–58; and Stephanie D'Alessandro, "Notable Acquisitions at The Art Institute of Chicago," *Art Institute of Chicago Museum Studies* 32, no. 1 (2006): 64.

³ Pierre Restany, in conversation with Nicola L., Alan Moss, and Alan Jones, April 29, 1986. A transcript of this conversation was displayed in the exhibition *Nicola and the New Millennium: The Head, La Tête, La Cabeza, Il Capo, Der Kopf; A long day's journey to the end of the skin—Homage to my two writer friends: Pierre Restany and Ted Castle*, Elga Wimmer PCC, New York, 2016.



Installation view.



Installation view.



Installation view.



Collage for *Forest*, n.d., installation view.



Installation view.



Installation view.



Head Library, 1994/2013, installation view.



Head Library, 1994/2013, detail, with Nicola L.'s work depicted in *Décoration. Tradition et Renouveau* (Hachette, 1973). 17



Installation view.



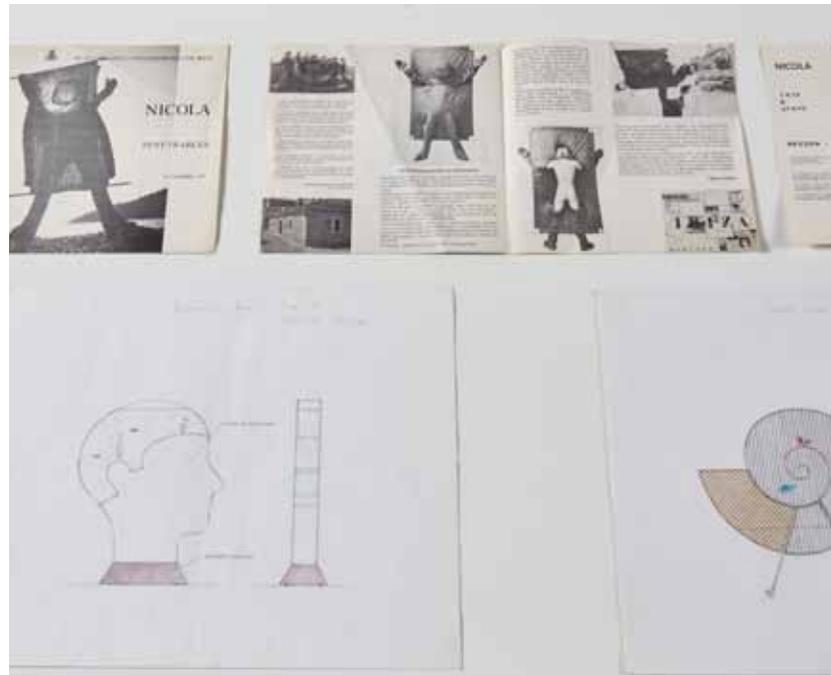
Installation view.



Installation view.



Installation view.



Head Fish Tank, c. 2000 and archival materials, installation view.



Sand, Sea, Sky, 1994, installation view.



Installation view.



Installation views.



Performance documentation compilation: *Penetrable* performances, Brussels, 1970; *The Red Coat*, 1970-73; *The Red Coat* at the 12th Avant-Garde Festival, Brooklyn, NY, 1975; installation view.

Checklist of Works in the Exhibition

Atmosphere, 2005
Cotton
120 x 90 inches (304.8 x 228.6 cm)

Collage for *Forest*, n.d.
Collage on paper
17 x 14 inches (43.2 x 35.6 cm)

Diario de Ibiza (Dimanche), 1975
Collage on paper
19 x 26 inches (48.3 x 66 cm)

Diario de Ibiza (Jueves), 1975
Collage on paper
19 x 26 inches (48.3 x 66 cm)

Diario de Ibiza (Martes), 1975
Collage on paper
19 x 26 inches (48.3 x 66 cm)

Diario de Ibiza (Miercoles), 1975
Collage on paper
19 x 26 inches (48.3 x 66 cm)

Diario de Ibiza (Sabado), 1975
Collage on paper
19 x 26 inches (48.3 x 66 cm)

Diario de Ibiza (Viernes), 1975
Collage on paper
19 x 26 inches (48.3 x 66 cm)

Egg Table (Homage to Marcel Broodthaers), 2005/2008
Wood, eggs, acrylic, steel
39.4 x 28.7 inches (100 x 73 cm)
Collection of Ronald and Amy Guttman

Eye Table, 1970
Lacquered wood, acrylic, PVC
21 x 32 x 23 inches (53 x 81 x 58 cm)
Collection of Beth Rudin DeWoody

Eye Table, 1970
Lacquered wood, acrylic, PVC
21 x 32 x 23 inches (53 x 81 x 58 cm)
Collection of Beth Rudin DeWoody

Femme Fatale: Billie Holiday, 1995
Oil, sheet, collage on wood
80 x 80 inches (203.2 x 203.2 cm)

Femme Fatale: Jeanne d'Arc, 1995
Oil, sheet, collage on wood
76 x 76 inches (193 x 193 cm)

Femme Fatale: Marilyn Monroe, 1995
Oil, sheet, collage on wood
80 x 80 inches (203.2 x 203.2 cm)

Femme Fatale: Ulrike Meinhof, 1995
Oil, sheet, collage on wood
80 x 80 inches (203.2 x 203.2 cm)

Géant coupé en six, 1973
Print on altuglass plate
Six parts, each 28 x 22 inches
(71.1 x 55.9 cm)

Giant Cut In Pieces, 1970/2013
Vinyl, acrylic fur
Dimensions variable

Giant Penetrable (Moon), 2012
Vinyl, wood
118 x 52 x 22 inches
(299.7 x 132.1 x 55.9 cm)

Giant Penetrable (Sun), 2012
Canvas, wood
118 x 54 x 22 inches
(299.7 x 137.2 x 55.9 cm)

Head Fish Tank, c. 2000
Acrylic
18 x 13.5 x 4.5 inches
(45.7 x 34.3 x 11.4 cm)
Collection of Jennifer Olshin

Head Lamp, 1989/2014
Acrylic, wood
98 x 13.5 x 4 inches
(248.92 x 34.3 x 10.2 cm)

Head Library, 1994/2013
Wood
64 x 84 x 12 inches
(162.6 x 213.4 x 30.5 cm)
Collection of Thomas Bark and Philip Battaglia

Head Table, 1970/2005
Marble, steel
22 x 19 x 16 inches
(55.9 x 48.3 x 40.6 cm)

Head Table, 1970/2005
Marble, steel
21 x 18.75 x 16 inches
(53.3 x 47.6 x 40.6 cm)

La Femme Coffee Table, 1969/2015
Oak-veneered wood, acrylic
13.75 x 116.5 x 29 inches
(34.9 x 295.9 x 73.7 cm)

La Femme Commode, 1969/2013
Lacquered wood
67.7 x 25.2 x 13.4 inches
(172 x 64 x 34 cm)

La Femme Commode, 1969/2014
Lacquered wood
67.7 x 25.2 x 13.4 inches
(172 x 64 x 34 cm)

Les Amants (The Lovers), 1970
Plywood
83 x 46 x 18.75 inches
(210.8 x 116.8 x 47.6 cm)
Collection of DeLorenzo Gallery, New York

Lips Lamp, 1969
Acrylic, steel
52.5 x 28 x 6 inches
(133.4 x 71.1 x 15.2 cm)
Collection of Jennifer Olshin

Little TV Woman: 'I Am the Last Woman Object', 1969

Vinyl, wood, television
43.9 x 19.7 x 17.7 inches
(111.5 x 50 x 45 cm)
Collection of Xavier Gellier

Performance documentation
compilation:

Penetrable performances, Brussels, 1970
The Red Coat, 1970–73
The Red Coat at the 12th Avant-Garde Festival, Brooklyn, NY, 1975
Super 8 film (digitized)
12:39 minutes

Planet Heads (Black), 1990

Oil on canvas
48 x 36 inches (121.92 x 91.44 cm)

Poems By Dorothy Parker (A Telephone Call), 1994

Collage on wood
20.6 x 20.6 x 1.75 inches
(52.3 x 52.3 x 4.4 cm)

Poems By Dorothy Parker (L'envoi), 1994

Collage on wood
20.6 x 20.6 x 1.75 inches
(52.3 x 52.3 x 4.4 cm)

Poems By Dorothy Parker (Ninon De Lenclos, On Her Last Birthday), 1994

Collage on wood
20.6 x 20.6 x 1.75 inches
(52.3 x 52.3 x 4.4 cm)

Poems By Dorothy Parker (Penelope), 1994

Collage on wood
20.6 x 20.6 x 1.75 inches
(52.3 x 52.3 x 4.4 cm)

Poems By Dorothy Parker (Résumé), 1994

Collage on wood
20.6 x 20.6 x 1.75 inches
(52.3 x 52.3 x 4.4 cm)

Poems By Dorothy Parker (Salome's Dancing), 1994

Collage on wood
20.6 x 20.6 x 1.75 inches
(52.3 x 52.3 x 4.4 cm)

Planet Heads (Green), 1990

Oil on canvas
48 x 36 inches (121.92 x 91.44 cm)

Planet Heads (Red), 1985-87

Oil on canvas
48 x 36 inches (121.92 x 91.44 cm)

Planet Heads (Yellow), 1985-86

Oil on canvas
48 x 36 inches (121.92 x 91.44 cm)

Sand, Sea, Sky, 1994

16mm film (digitized)
20:00 minutes

Screen for 3 (Remembering Alberto Greco), 1975/2014

Cotton, wood
Dimensions variable
Courtesy the artist and Elga Wimmer
PCC, New York

Sofa Homme, 1970

Vinyl, acrylic fur
Dimensions variable
Collection of Steven Lyons

Snail Lamp (Blue), n.d.

Acrylic
25.25 x 15.75 x 8 inches
(64.1 x 40 x 20.3 cm)

Snail Lamp (Green), n.d.

Acrylic
25.25 x 15.75 x 8 inches
(64.1 x 40 x 20.3 cm)

Snail Lamp (Yellow), n.d.

Acrylic
25.25 x 15.75 x 8 inches
(64.1 x 40 x 20.3 cm)

The Eye Lamp, 1969

Acrylic, steel
72 x 21 x 11 inches
(182.9 x 53.3 x 27.9 cm)

White Foot Sofa, 1968

Vinyl
30 x 67 x 35 inches
(76.2 x 170.2 x 88.9 cm)

Woman Cut In Pieces, 1968

Acrylic, vinyl
27 x 26 x 7 inches
(68.9 x 66 x 17.8 cm)
Collection of Beth Rudin DeWoody

Woman Ironing Table (La femme table à repasser), 2004

Wood, fabric, steel
57 x 12 inches (144.8 x 30.5 cm)

Archival Materials

Exhibition brochure for *Nicola: Sculptures Vinyl* at Galerie Kontakt, Antwerp, Belgium, February 1969
Opening invitation and brochure for *Nicola: Giants* at Richard Foncke Gallery, Ghent, Belgium, April 1973
Exhibition brochures for *Nicola: Penetrables* at the Museo de Arte Contemporáneo de Ibiza, September 1976
Screenplay for *Sand, Sea, Sky*, 1994
Press release for a screening of *Sand, Sea, Sky* at Thread Waxing Space, New York, November 1994
Drawing for *Aquarium Bar*, c. 1996
Drawing for *Snail Birdcage*, c. 1996
Drawing for *Snail Wardrobe*, 1996
Drawing for *Snail Wardrobe*, 1996
Drawing for *Snail Wardrobe*, 1996
Drawing for *Tête Cultivée*, n.d.
Nicola L. c. 2000s
Nicola L. c. 2000s

Except where noted, all works courtesy the artist

SculptureCenter Board of Trustees

Sascha S. Bauer, *Chair*
Carol Bove, *President*
Robert K. Elliott, *Vice Chair*
Eleanor Heyman Propp, *Vice Chair*
Allen H. Brill, *Treasurer*

Danielle Anderman
Candy Barasch
Andreas Beroutsos
Sanford Biggers
Benoit P. Bosc
Priscilla Vail Caldwell
Eleanor Cayre
Libby Ellis
Dennis Freedman
John H. Friedman
Roelfien Kuijpers
Nate McBride
Adam McEwen
Allison Rubler
Diane Solomon
Elaine G. Weitzen
Fred Wilson

SculptureCenter Staff

Mary Ceruti, Executive Director and Chief Curator
Allison Derusha, Director of Advancement
Ruba Katrib, Curator
Kyle Danciewicz, Exhibition and Program Manager
Claire Valdez, Operations Manager
Jillian Scott, Communications, Marketing, and Digital Media Manager
Gracia Ross, Individual Giving and Events Coordinator
Cheryl Chan, Assistant to the Director/Development Assistant
Meredith Friedman, Visitor Services Coordinator
Morgan Edelbrock, Head Installer
Kiersten Lukason, Installer
Chitra Arunasalam, Finance Manager
Tracy Keenan, Visitor Engagement Representative
Amelia Brod, Education and Curatorial Fellow

SculptureCenter
44-19 Purves Street
Long Island City, New York
718.361.1750
www.sculpture-center.org

