

don't

"to begin, begin"

—William Nordstrom

Zoë Chertner, Roe Ethridge, Rob Pruitt,
Whit Stillman, Sacai, Hood by Air,
Perfume Genius, Clara 3000, Nanda Vigo



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N – NANDA VIGO

photography by VALERIE SADOON, text by FABRICE PAINHEAU

Another Light

Should we have met Nanda in Milan? Of course, because what other occasion is there to converse with an artist whose avant-gardist approach has always acknowledged an emotional overload—far from a cold and muddled vision—as well as a necessary engagement of the viewer with her work. In Venice, she scattered slivers of mirror, in which the touristic city's parcels on the ground, the architecture of the tourist haven was reflected. Tenacious, beautiful reflections.

Lucio Fontana, her friend and artistic mentor, said that real artists never grow old, except for their body. Karma, rarely. Nanda Vigo is a perfect example of this Dorian Gray portrait. Her work focuses on light and the contextualisation of candid colours, within a phenomenological approach that quickly becomes invasive. Where design, architecture, and interior decoration have hardly ever met. "We were devoted to encompassing conception, from the floor, to the random teaspoon," she says.

Nanda Vigo is now too experienced to cheat. She describes working with Frank Lloyd Wright in Chicago as a period of complete disillusion. "He's a real despot. And what is there to learn from someone whose original idea of the "Waterfall Lea" house in fact came from his client?" This woman gets humor. One of the first chairs she made was named "Wright Wiggle" (read: "right-right"). The angles and aluminium edges are without any curve.

Back in Milan, Nanda prefers the generosity of Lucio Fontana or Giò Ponti, with whom she collaborated on the conception of the Casa Bianca. Her work reunites the technology and materials of the time: aluminium and Saint-Gobain's sapphire were transformed within installations that no other practice could yield today. Sensory perception overcomes material reality. "For example, I've worked with Angelo Lelli, a light engineer and fundamental artist. His ingenuity made everything possible. Today I don't know any manufacturer who could give in to what we considered a generous act." After sharing intentions with the ZERO movement, Nanda focuses on the uses of light in spatial creation, defining, enshrouding, and recomposing it. These installations commemorate Brunelleschi's and Piero della Francesca's heritage. Colour becomes a 3D. It's the time of the *Conosco* works, composed of neon and LEDs, sometime imported from the

NASA innovations. Some of the spaces, like the *Casa Brunelli* or the *Casa Blue* have since disappeared, but the archival images preserve their futurist, almost cosmic, intensity. Spaces of pure and radical architecture—bearing this surreal touch; that even Stanley Kubrick or Daft Punk's imagination could only gawk at.

We were lucky to slip inside Nanda Vigo's Milanese apartment. We'll have another chance to discover her work in a London exhibition at the Mayor Gallery, or in the upcoming ZERO group show at the Guggenheim.



Nanda Vigo's home, Milan.



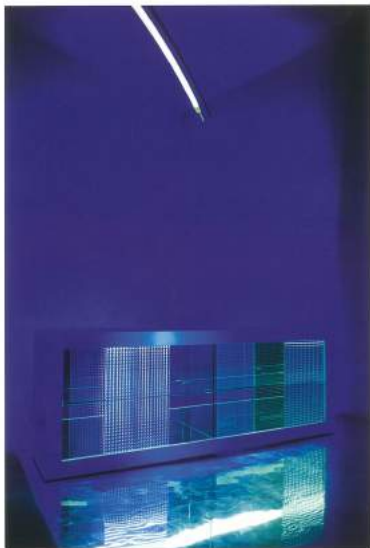


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Left and top: Ettore Vigò's home, Milan.
Right: Ettore Vigò, 1980s, 1984.
In the exhibition "A Historical Design Dialogue: Ettore Vigò's Home 1980s-2014", Skulptura
Appartement-Design Gallery.



Renzo Vago, *Dropstap, Buffet cabinet*, 1979-71.
 In the exhibition "A Historical Design Dialogue-Renzo Vago/Stefano Scattolon
 III", Milan, 2014, *Ernesto Apartment-Design Gallery*.
 Top: Renzo Vago installation of *Stefano Scattolon* furniture.
 In the exhibition "A Historical Design Dialogue-Renzo Vago/Stefano Scattolon
 III", Milan, 2014, *Ernesto Apartment-Design Gallery*.
 Right: Renzo Vago's home, Milan.

