

ART PLURAL GALLERY

Pablo Reinoso

SCRIBBLING POWER



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Foreword

Art Plural Gallery is honored to present French-Argentinian artist and designer **Pablo Reinoso** in South East Asia.

Reinoso questions the infinity, objects and space, bringing all elements to continuously play with the borders of the impossible. He always takes the road less travelled, exploring the dimensions beyond the limits of our imagination. His endless mockery, conviction and sincerity confront us, forcing the mind to wander.

This catalogue presents artworks ranging from tools to monumental public commissions. Endlessly challenging volume, all principles are his garden, weaving timelessness in a sensual manner. Reinoso masterfully illustrates the frontier between Art and Design, integrating functionality into the dialogues of ingenuity.

We would like to express our deep thanks to Pablo Reinoso who has framed this journey with his vision and passion.

Frédéric de Senarclens

Biography

Inspired by a multicultural upbringing in both Argentina and France, Reinoso is an artist, designer and researcher. He plays with sculpture and hones his craftsmanship using wood, slate, brass, marble and steel. Reinoso focuses his search on the entity, its transference, and the unconscious, using space and time as an environment. A compilation of all discoveries brought the artist to use other materials such as air. This medium enabled the energy to flow in all dimensions of his self-orientated link between art history and psychoanalysis. Today, the material object in Reinoso's work is just a vector to convey his inspiration and thought. The actual study of functionality leads to the inner dialogue between art and design, which transcends into the outer object itself. This is illustrated through the mutation of mirrors, chairs, benches and garments along with the chaos of the unknown using our five senses.

Pablo Reinoso was born in Argentina in 1955. He studied architecture at the University of Buenos Aires. Throughout his life, Reinoso conducted his exploration through the principles that oppose one another in their actions. On one side, his portfolio features numerous design projects for the packaging, furniture, interiors and luxury consumer goods world and on the other, the endless quest of the intangible boundaries of the soul through art, and think tanks.

In the 1980's, he documented and crystallized the creative moments of Peter Brook and Maurice Béjart using photography. In the 90's he created monumental sculptures, some of which initiated the establishment of landmark installations. Reinoso's international reputation shines, as his rich array of pieces and their depth blazes the trail for a new dimension of Art and Design. Reinoso also asserts his reputation "as an artist-designer" and produced objects for the Friends of the Georges Pompidou Center, office chairs for Herman Miller, USA, lights for J.C Decaux, France as well as Yamagiwa, Japan, and furniture for Poltrona Frau. He became Art Director in the LVMH group heading both Parfums Givenchy and Parfums Loewe, concept manager for Kenzo and a star designer for Veuve Cliquot, Estates & Wines, all marking the turn of the new design decade.

Pablo Reinoso's works of Art and Design are included in international exhibitions such as the Biennale of Venice and Echigo-Tsumari Art Triennial, Japan, Art Basel, Miami Basel, FIAC, Paris and ARCO, Madrid. Public collections around the world include: Museu de Arte Moderna de São Paulo; Mamba, Buenos Aires; Macro, Rosario; Société des Amis du MNAM; Fonds National d'Art Contemporain, Paris, Musée des Arts Décoratifs, Paris. Solo shows at the Museo de Arte Latinoamericano (Malba), Buenos Aires, Museu de Arte Moderna da Bahia (MAM), Brazil. Group shows in: Centre Pompidou, Paris, Museo Reina Sofia, Madrid, Museum of Art and Design (MAD), New York, to name a few. Pablo Reinoso lives and works in Paris.

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Urban Art

Pablo Reinoso's monumental sculptures play with the boundaries of art and space, stretching the tensions between form, function and meaning. His craftsmanship explores emotions and states of awareness in a lyrical discourse. Design becomes Art as soon as the initial purpose loses its priority. Art opens a realm of meanings to emerge in many different ways. All the elements are at bay to collide and ride with the artwork blending harmoniously into the arena. Extending all the energies and constraints of the environment and at the same time releasing its reason, the artist lets life take over through the cycle of nature, creating ultimate interconnections between the location and the artwork itself. An inspirational story emerges from the onsite specific entity. The public art piece becomes an area of dialogue, a sphere of encounter and inspiration linking different cultures, enlivening the place into a contemporary icon.

Reinoso's public art works are distinguished from one another by variations in form, detail and size. They all embody different social messages according to their interaction with vocabulary, being true conversational pieces. Each visitor discovers the enigmatic sculptural artwork that carries scenic outdoor seating, which enables the mind to wander. The artist reveals a distinctive combination of pragmatism and poetry through the architectural in its construction. The scale delicately balances with grace the circular structure, forging a union with the limits of the situation.

The diverse dimensions of Reinoso's art can be pictured through various scenarios. On a more in depth note, the Talking Bench and the Spaghetti Bench can be seen as complementary yet opposing artworks. The Talking Bench is the enclosed area of private discourse in the world of words. All exchange is withheld in a safe haven. One traverses alone or together in a spiral of introversion. The Spaghetti Bench on the other hand, is a universal park bench, which is opened into the unconscious letting the wood slates travel through a pictorial gesture that become a work of art. Reaching to the outside in order to explore the world and symphonize with its encounters.



Scriblings Bench Model 2010
Bronze
96.5 x 26 x 17 cm
Base: 110 x 30.8 cm
Unique edition

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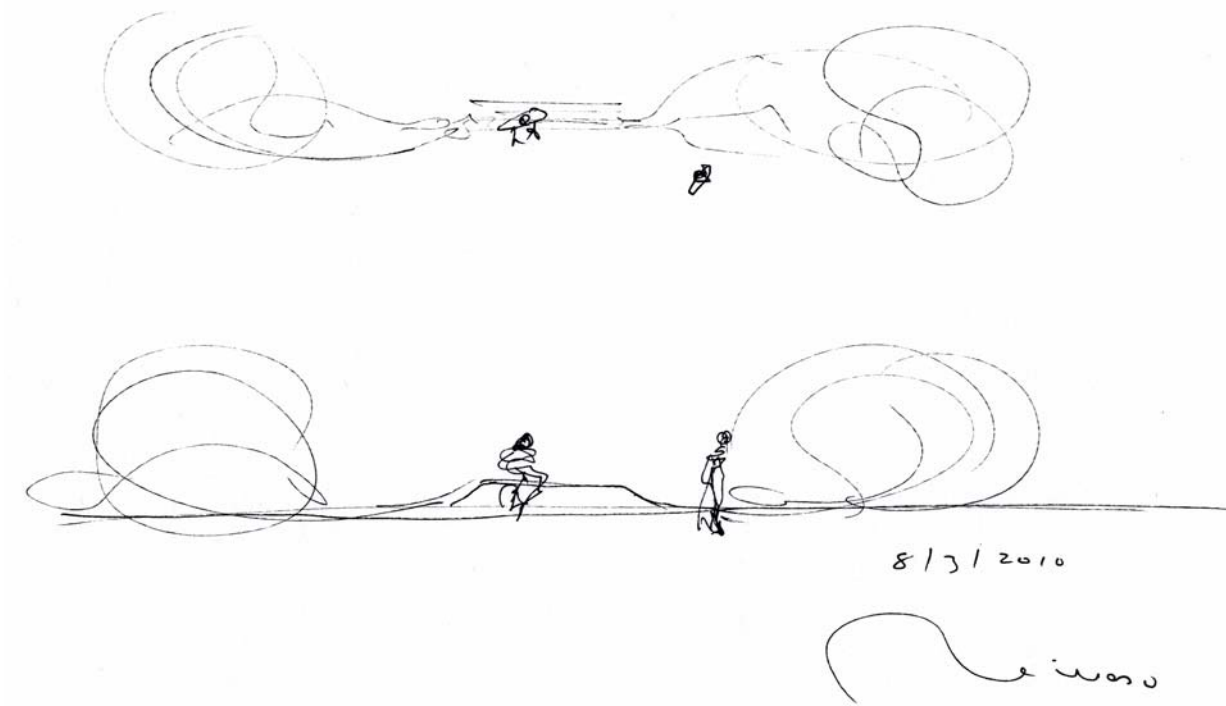


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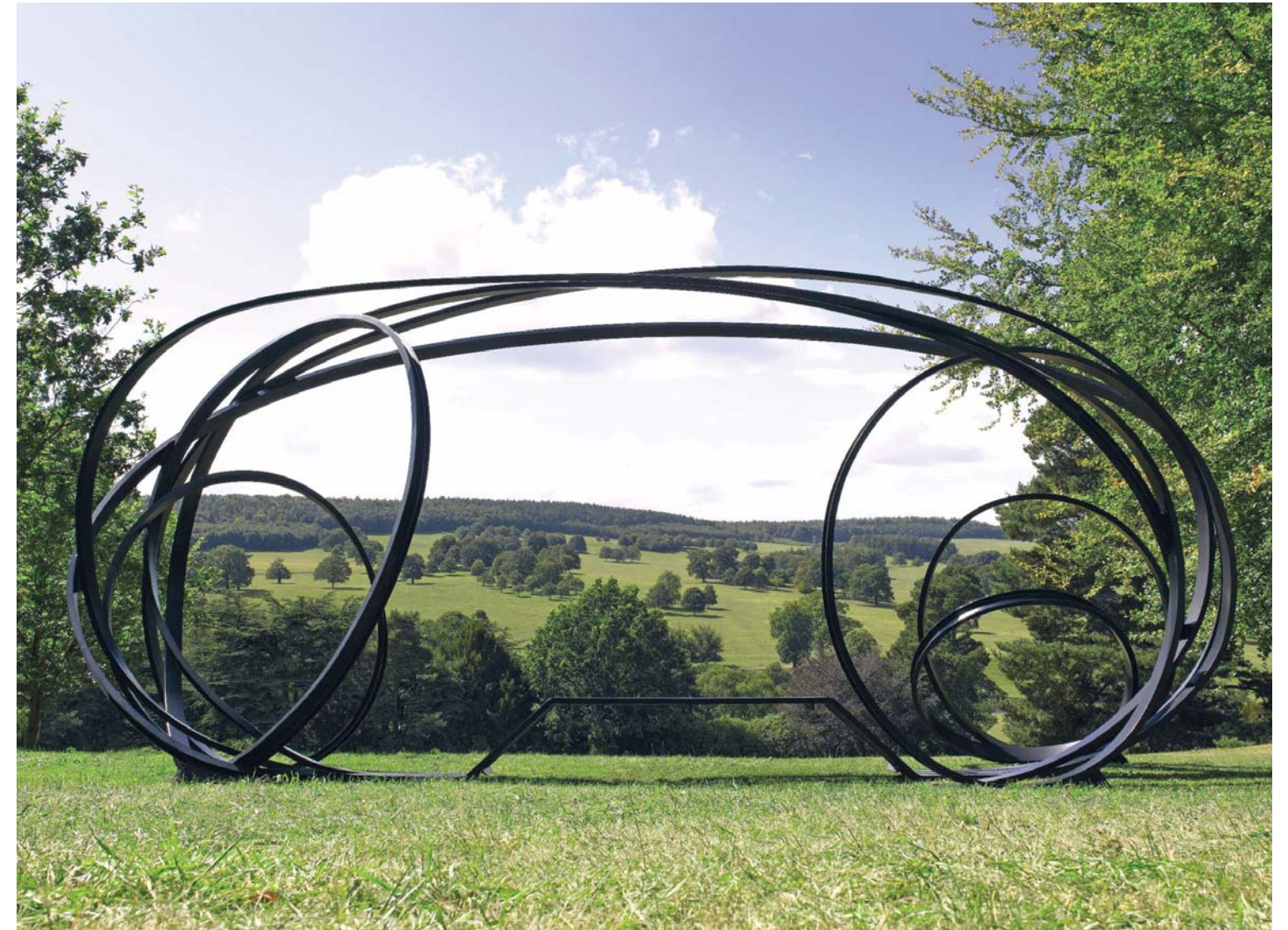
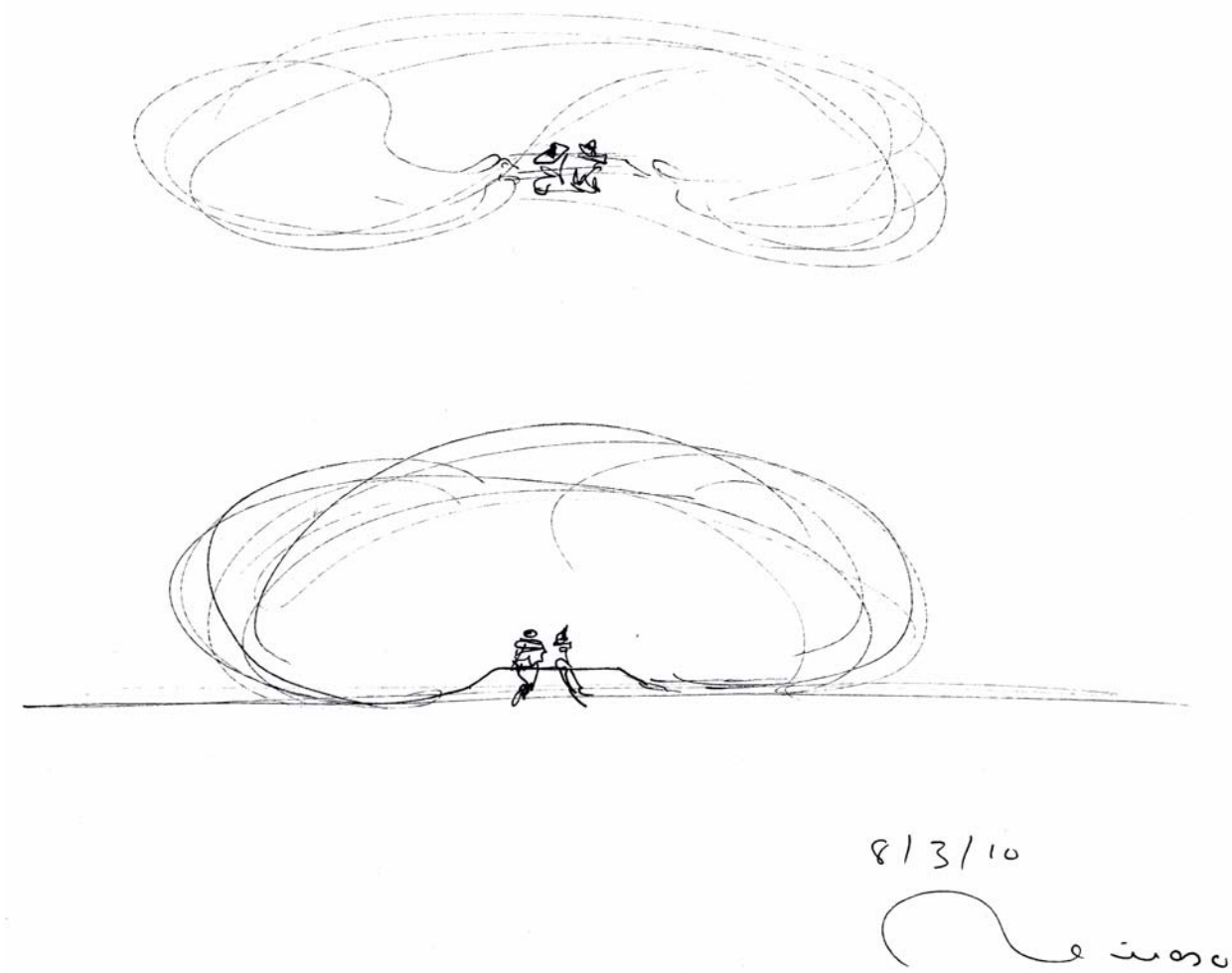


Huge Sudeley Bench 2010
Painted steel
188 x 955 x 238 cm
Edition of 8 + 4 AP

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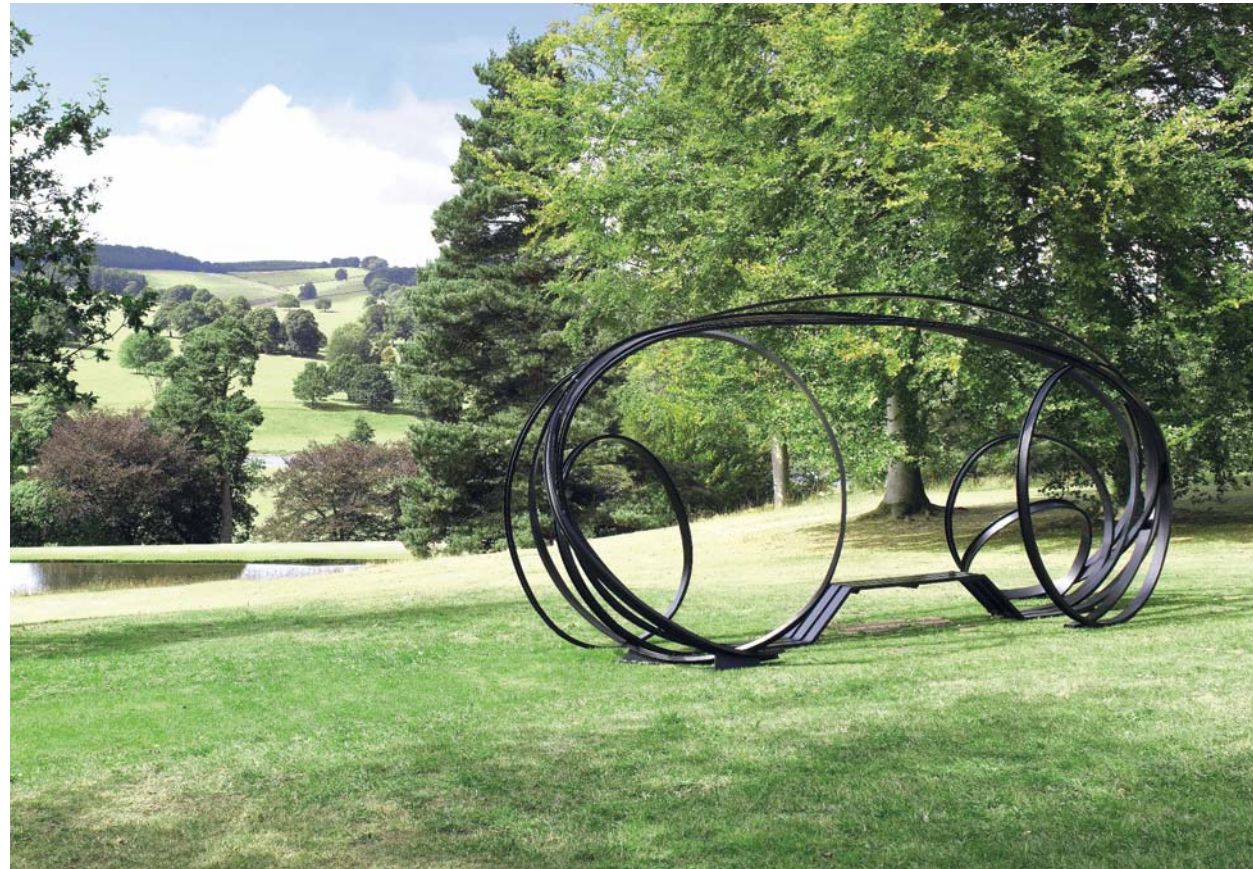


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Talking Bench 2011
Painted steel
650 x 300 x 280 cm
Edition of 8 + 4 AP

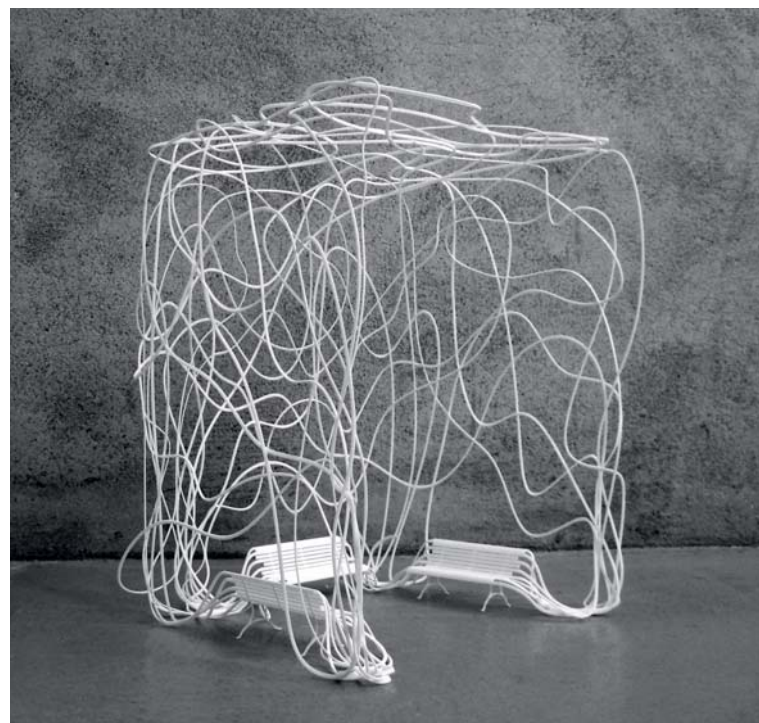
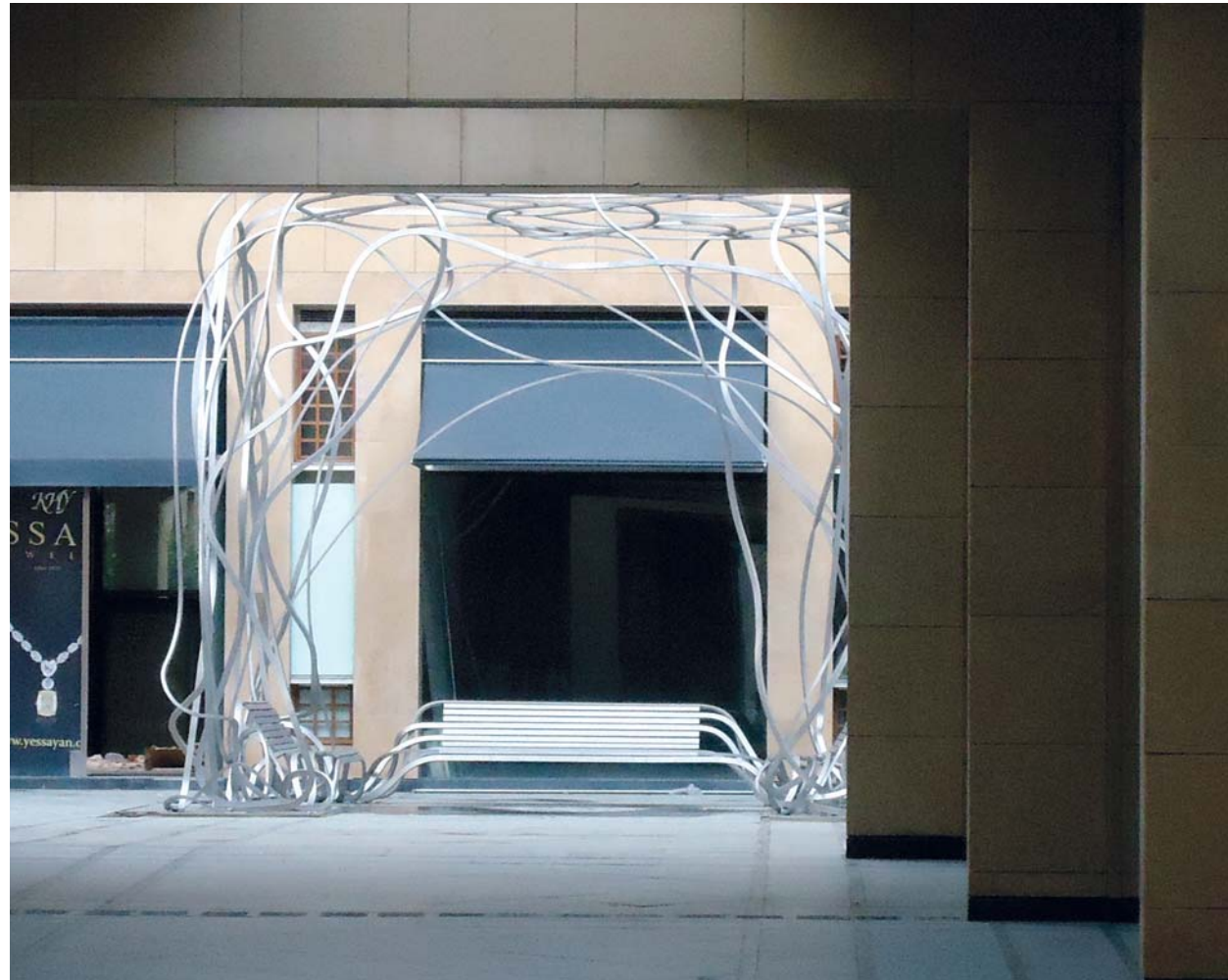
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Big Bench 2008
Painted steel
320 x 253 x 168 cm
Edition of 8 + 4 AP

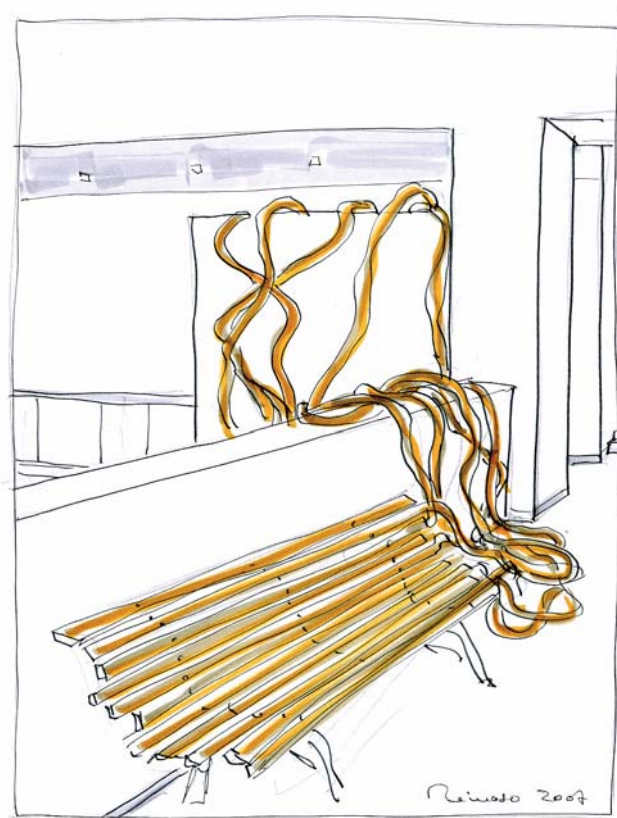


Gloriette Liban Model 2010
Resin
20 x 22 x 28 cm



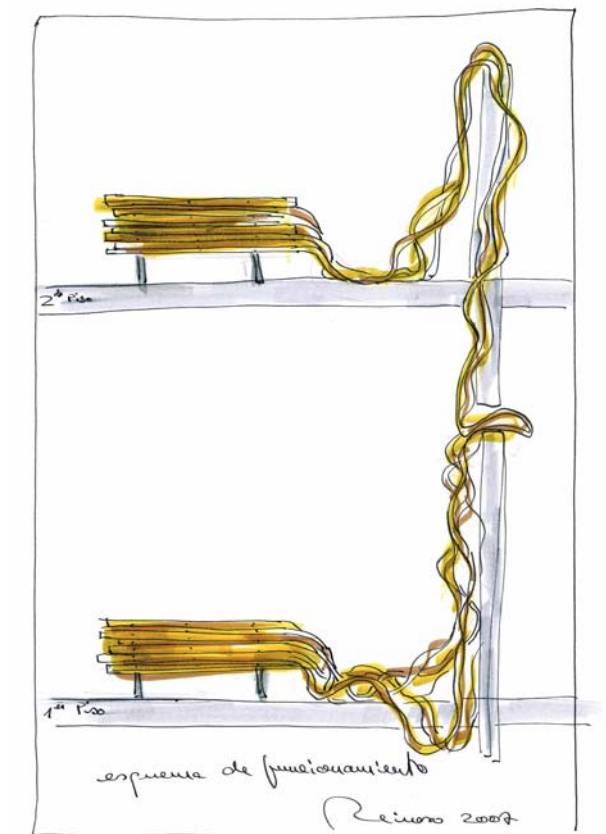
Gloriette Liban 2010
Stainless steel
481 x 481 x 420 cm
Unique edition
Beirut, Liban

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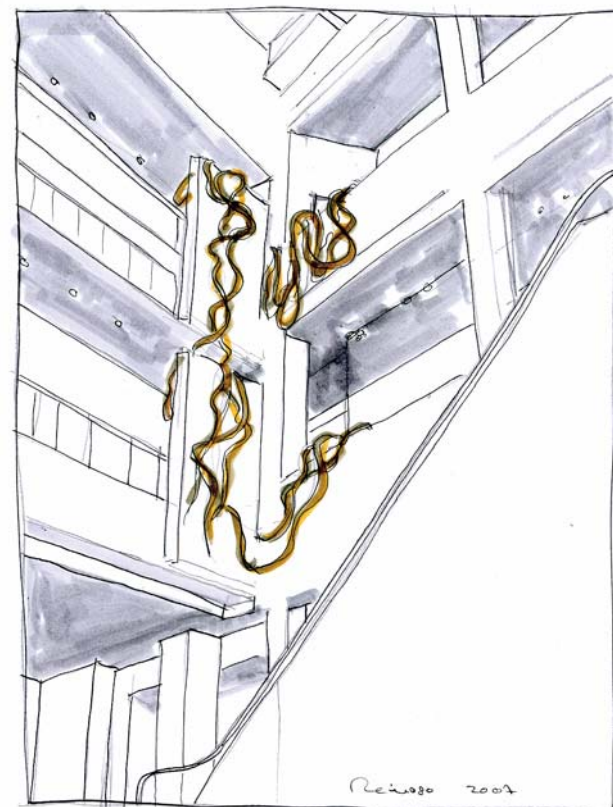


Enredamaderas 2009
Wood and steel
1000 x 900 x 400 cm
Permanent collection Malba (Museum of Latin American Art of Buenos Aires)

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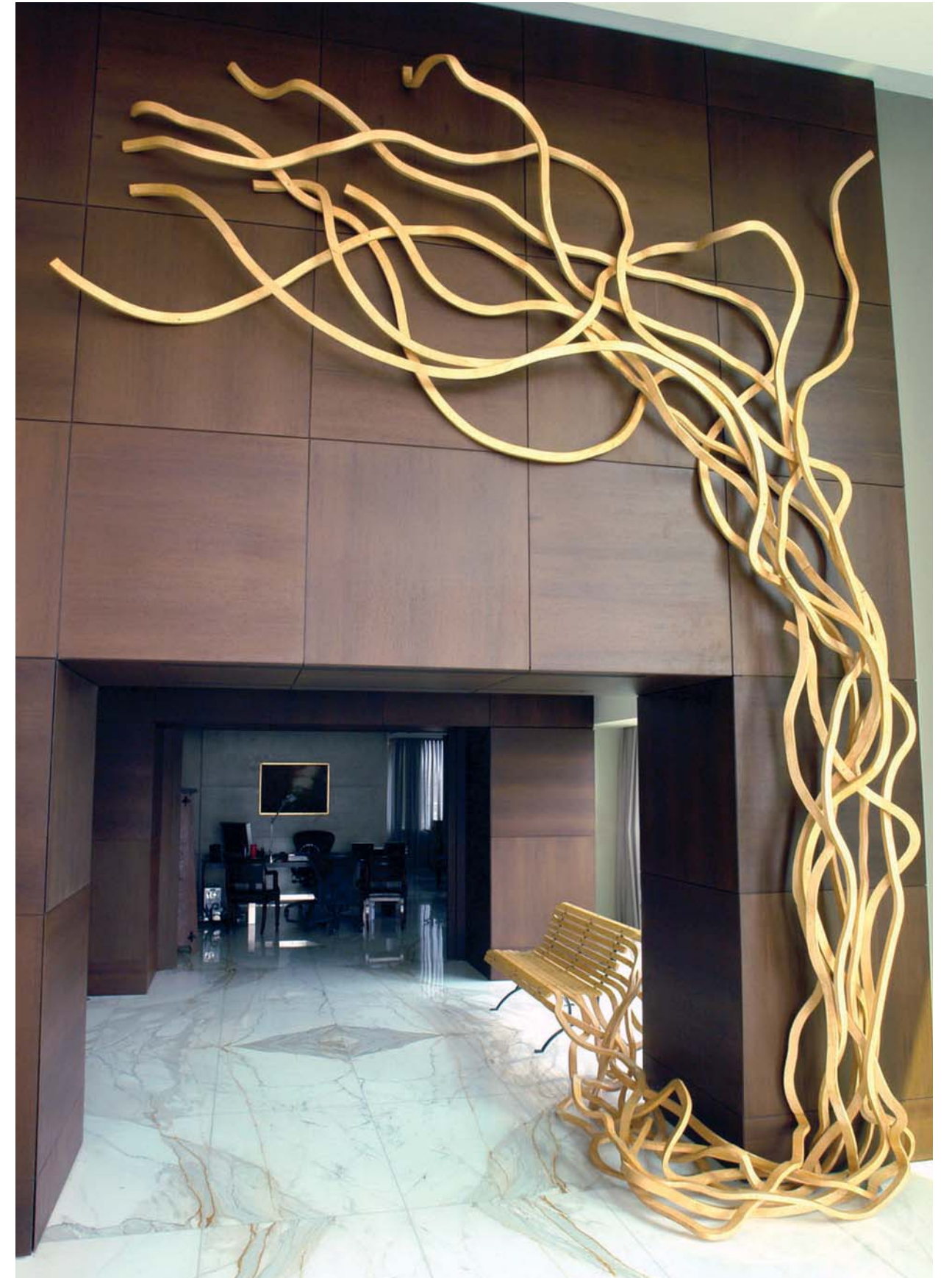


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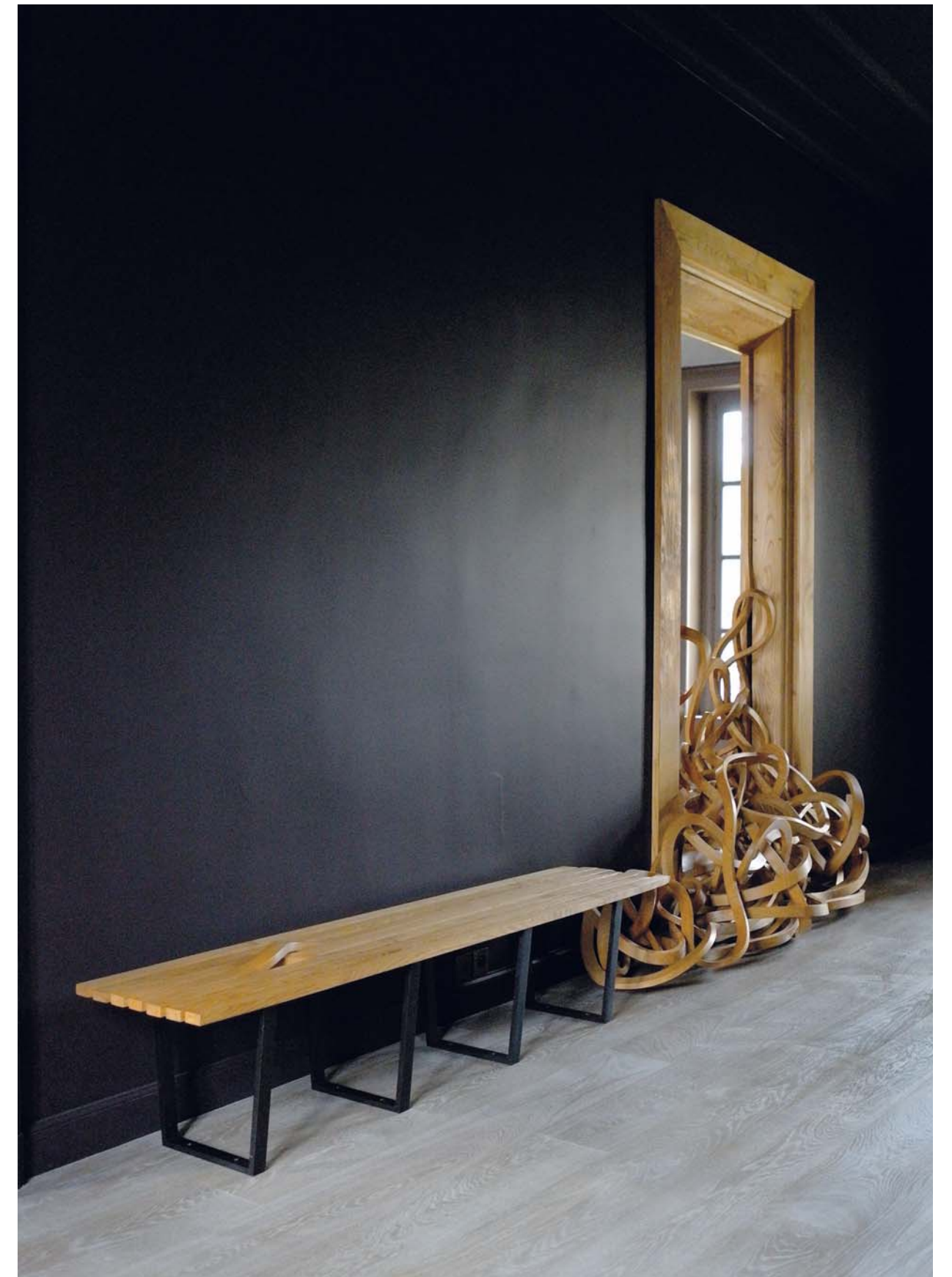


Spaghetti Ballade 2007
Wood and steel
375 x 473 x 376 cm
Private collection, Buenos Aires





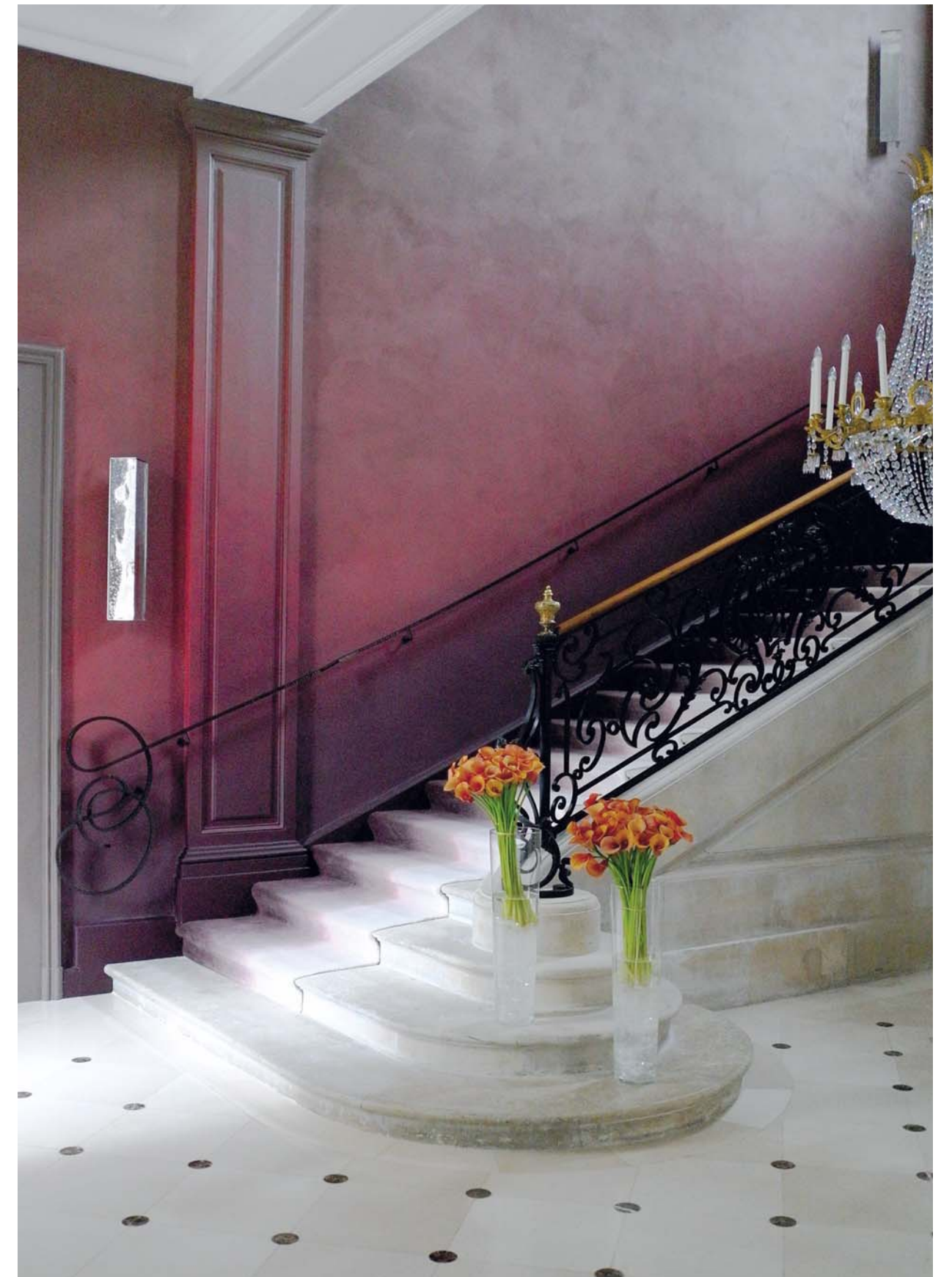
Cadre de Vie 2011
Wood and bronze
422 x 289 x 85 cm
Unique edition
Collection Veuve Clicquot, Hôtel du Marc, Reims



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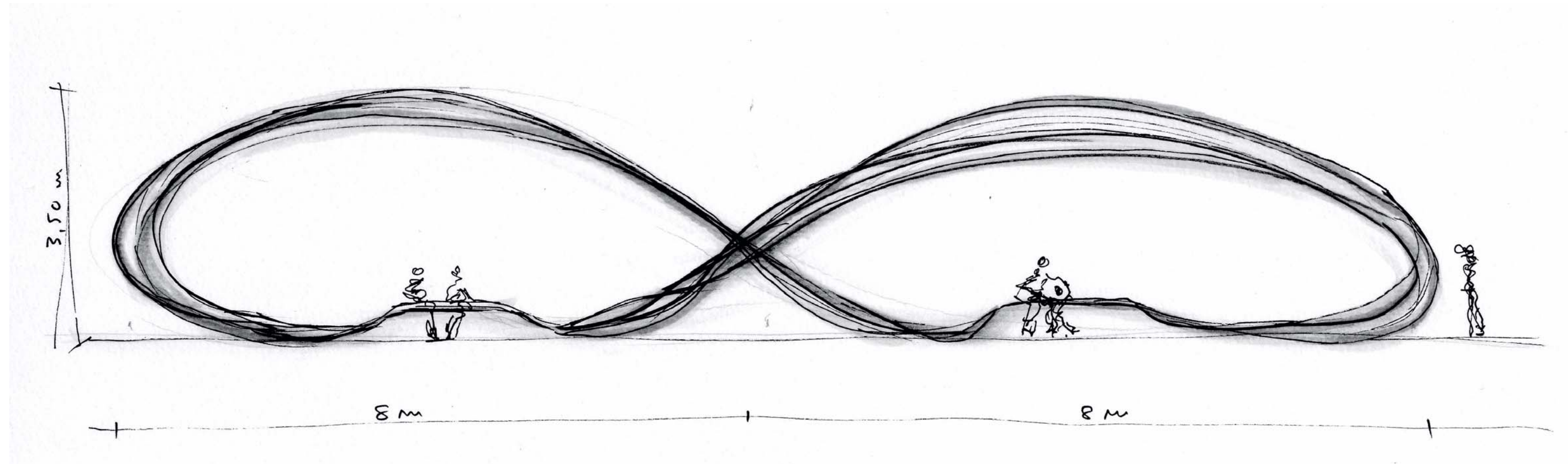
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The 8 Bench

Powerful steel girders are the benchmark of an eight pattern released to move in tune with the space. The artwork plays with the structure of the sculpture and weaves itself into the onsite specific surrounding. The functional design of the bench transforms into art. The strips of wild girder become alive and breathe with the air around that directs them back to their initial state in an encounter with total freedom. An exchange with the infinity is attained as the revolving energy of serenity fills the sculpture.

Reinoso has created the 8 Bench as an endless field of poetry to rest upon. The strength of steel girders, which have chosen their unique essence, brings a lightness of being as the artwork itself is in integrity with its environment. This lucky number eight is symbolically the beginning of a new era as well as being important in Science and Religion. The artwork is in total harmony with its own existence and therefore transmits emotions to the spectators.



The "8" Bench Art Plural gallery project. 11/11/11 Buenos Aires

Reinos

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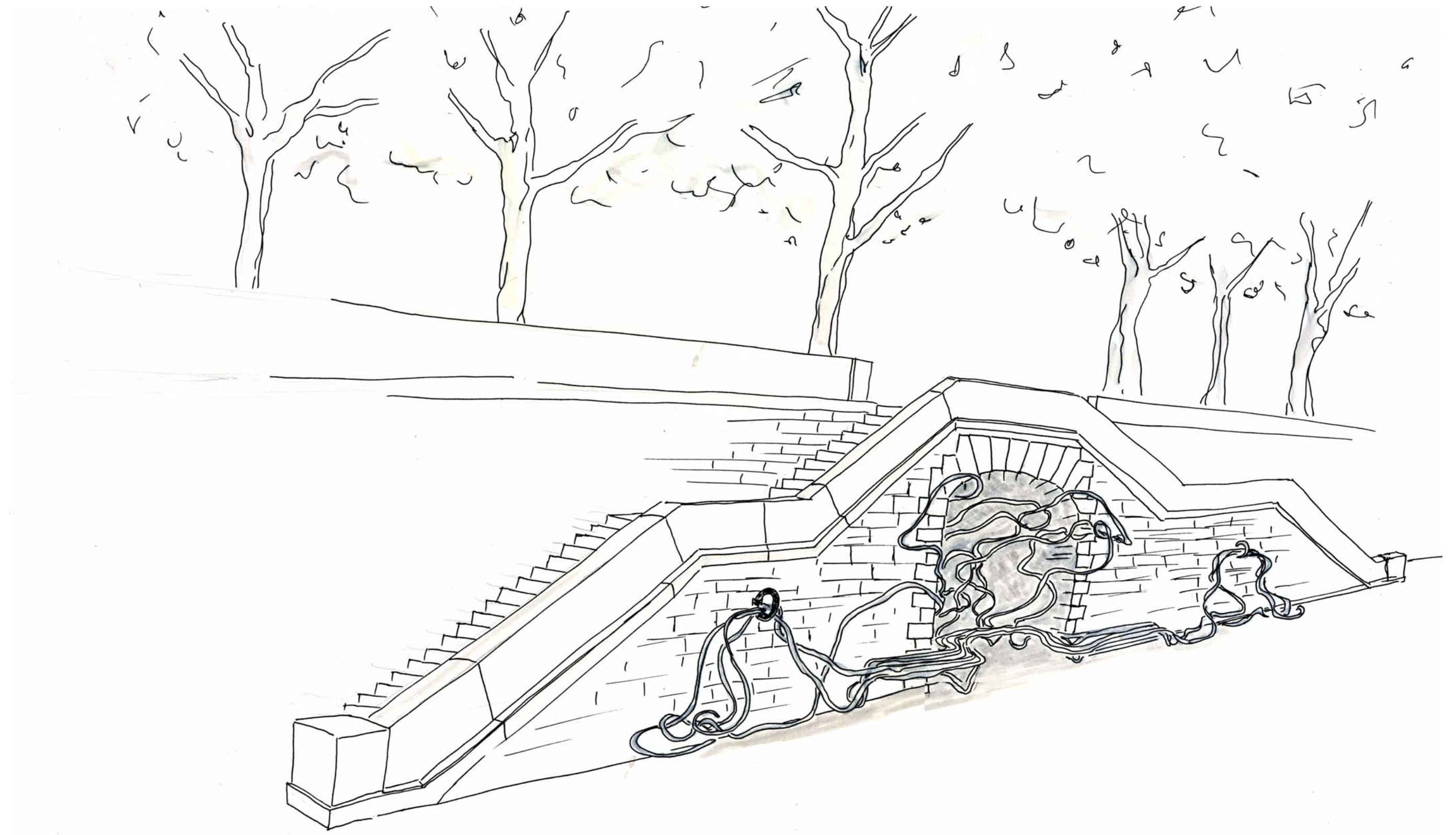


The 8 Bench 2011
Model in bronze, silver patina
160 x 37 x 25 cm
Unique edition

Bas Port Gillet

Pablo Reinoso is creating along the Saône River in Lyon, France, a poetic public promenade, stretching from the Schuman Bridge to the Croix Rousse tunnel. The bank was once a place where the weavers would spin and dye their silks between the hauling of boats. Today, Reinoso is interlacing 400 meters of steel silk strands through ancient mooring rings, extending into the alcoves that will host sculptural benches with sprawling lines all the way up the bank.

The project is scheduled for 2013, refurbishing 50 kilometers of riverside paths through greenery and flora, historical monuments and leisure platforms. Reinoso masterfully won the competition amongst the most prominent public artists and chose the Quai Gillet as his playground, enabling once again, his art to prevail.



Bas Port Gillet 2011
Watercolour and ink on paper
50 x 64 cm
Lyon, France

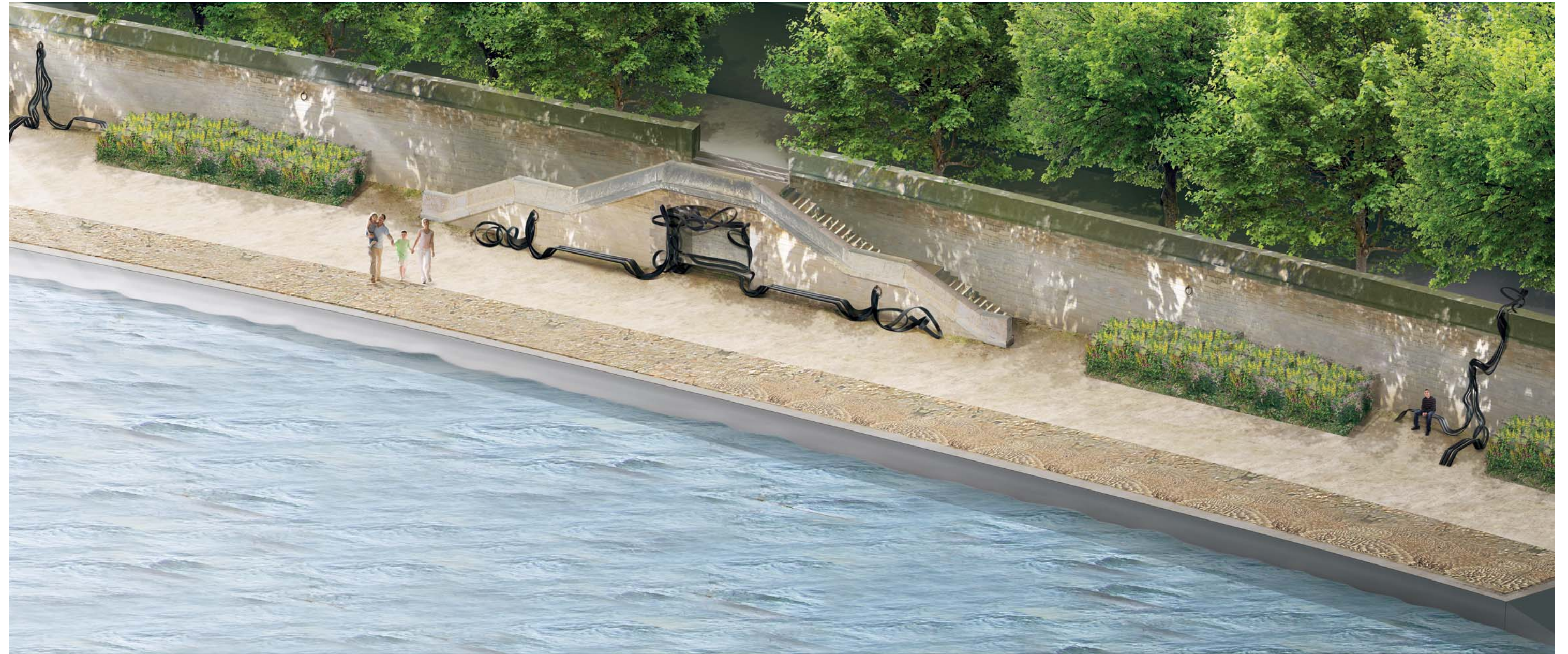
quai fillet, Lyon Reinos 10/11/10

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Bas Port Gillet 2011
 Watercolour and ink on paper
 36 x 48 cm
 Lyon, France

BAS PORT Gillet		
PROJET PAHO REINOSO		
VILLE DE LYON		
26	04	2011
Reinoso		



Bas Port Gillet 2011
Digital drawings

Interview

D'où vient votre attachement à la chaise et de façon plus générale aux sièges qui sont, depuis le début, récurrents dans votre travail ?

Enfant, j'avais un grand-père que j'adorais. Français, il avait émigré en Argentine après la Seconde Guerre mondiale. Il avait une passion pour la menuiserie et il s'était donc aménagé un atelier. J'y passais beaucoup de temps avec lui le week end. J'adorais cet endroit. Je me souviens encore qu'il n'y avait qu'une machine que je n'avais pas le droit d'utiliser, la scie circulaire, sinon tout le reste était à ma disposition. Je faisais donc des petits meubles à la géométrie très simple. J'ai ainsi construit mon premier banc et ma première chaise vers l'âge de sept ou huit ans. Il est décédé quand j'avais treize ans et à l'occasion d'un voyage à Paris pour rencontrer la famille, j'ai fait plusieurs rencontres décisives. Au musée Rodin, j'ai découvert l'œuvre d'Henri Laurens qui m'a profondément marqué et m'a même décidé à devenir sculpteur. J'ai aussi eu un choc en voyant la maison de verre de Pierre Chareau. C'est à cette époque que j'ai réalisé ma première œuvre, un tronc articulé, métaphore d'une sculpture vivante et en même temps véritable siège, dont je me sers d'ailleurs encore puisque je l'ai toujours gardé à la maison.

Des années plus tard, j'ai fait la connaissance de celui qui fut mon vrai maître en sculpture, Jorge Michel. Et lui faisait des bancs. J'étais fasciné par son travail, par sa technique qu'il m'a d'ailleurs passé. Mais je me suis longtemps interdit d'aller dans le domaine des bancs parce que c'était le sien.

Alors comment y êtes vous venu ?

Le temps passant je me suis rendu compte que cet objet revenait sans cesse dans ma vie: je l'ai collectionné, je l'ai questionné. Le siège est un objet fétiche pour un designer et j'ai toujours fait du design; c'est un objet fétiche pour un architecte... et j'ai toujours fait également de l'architecture. A la limite, c'est presque pour un sculpteur qu'il a le moins d'intérêt. Sauf pour moi. Le siège a ainsi toujours fait des apparitions dans mon travail. Quand on regarde, nombreuses sont les pièces que j'ai réalisées et qui sont en rapport avec l'assise.

Et surtout depuis le début des années 2000. A ce moment là en effet, je me suis mis à assumer cet objet et plutôt que de continuer à le collectionner ou à tourner autour, j'ai choisi de l'intégrer. C'est ainsi que la chaise Thonet est arrivée dans mon travail.



Tronco Articulado 1970

Wood
98 x 20 cm
Artist collection



TH 14 05, Thonetando Series 2005
Wood
87 x 180 x 74 cm
Collection Fonds National d'Art Contemporain, France

Et pourquoi, justement, la chaise Thonet ?

Parce qu'à partir du moment où je décide d'introduire la notion de design dans l'oeuvre d'art, il me faut un objet iconique. Et la chaise Thonet est le premier objet connu de design industriel. Avant 1850, qui est la date où elle a été créée, le design tel qu'on le connaît aujourd'hui, n'existait pas. Je choisis donc cet objet là et pas un autre plus à la mode. J'aurais en effet pu me référer à la chaise en trois couleurs de Rietveld de 1922, mais je ne voulais pas faire un détournement dans la décoration, ce que font certains designers et même des artistes.

J'ai toujours pensé que l'art est la discipline majeure du point de vue de la réflexion, du dialogue avec les artistes du passé, du présent et du futur, avec les philosophes. La pensée de l'art a souvent des longueurs d'avance. Par ailleurs, le domaine du design m'a toujours fasciné et j'avais l'impression qu'il était nécessaire de l'agiter un peu, de lui tirer les vers du nez pour qu'il comprenne qu'on ne peut pas faire tout et n'importe quoi. Donc l'amener dans le territoire de l'art me permettait de le mettre en tension, en mouvement, en interrogation.

Comment avez-vous procédé ?

J'ai appliqué à la chaise Thonet la méthode Thonet. Le père Thonet a inventé de courber le bois à chaud, il a mis sur pied un vocabulaire et il a assemblé des formes qui lui ont permis de faire une série d'objets variés mais tous nés du même ADN.

J'ai moi choisi d'enlever la fonction assise et d'emmener l'objet dans différentes situations de tensions artistiques. J'ai ainsi réalisé une série de chaises sur lesquelles on ne s'assoit pas mais dont les ombres tout d'un coup se matérialisent, se croisent et génèrent un tout autre langage formel. Ensuite j'ai eu envie d'entraîner la chaise dans le domaine de la mode, un milieu auquel j'étais assez lié en tant que directeur artistique, à l'époque, de grandes marques de luxe. J'ai donc fait du prêt-à-Thonet, comme on dit du prêt-à-porter : j'ai conçu des chaises avec lesquelles on pouvait se vêtir, d'autres qui se transformaient en sacs, en chapeaux, en chaussures. J'ai même organisé un défilé de mode avec un styliste qui a imprimé des tissus inspirés de mon travail. J'ai ensuite déplacé la chaise dans le territoire de la musique en concevant des chaises musicales, avec lesquelles ont joué Les Luthiers, un groupe de musiciens comiques qui utilisent des instruments inventés et farfelus. J'ai également fait les prêt-à-manger. Il s'agit de chaises que je démonte et que je recouvre avec de la pâte de gressins. Je les fais cuire, je les remonte et on sert la chaise à table en mangeant les gressins depuis la chaise. J'ai aussi fait une série de vidéos pour lesquelles je fais évoluer la danseuse Blanca Li dans mes chaises détournées.

En tant qu'artiste je me suis permis le luxe de m'approprier cet objet et de le balader dans différents territoires où j'avais envie de m'exprimer. J'ai changé sa fonction et je lui en ai attribué d'autres pour lui permettre de nouvelles possibilités.

Qu'est ce qui vous a conduit à pratiquer deux disciplines, l'art et le design ?

C'est quelque chose que je devais faire, je sentais que cela s'inscrivait dans la logique de ma formation. En Argentine, j'avais commencé des études d'architecture que j'ai abandonnées lorsque je suis venu en France. Mais j'ai toujours plus ou moins continué cette activité. Pour poursuivre dans cette voie, le design m'est apparu comme une solution plus facile pour aborder ce rapport entre un commanditaire et un utilisateur. Car un vrai designer est quelqu'un qui reçoit une commande et qui doit matérialiser un concept en une forme, en un objet qui va servir à un tiers. Le designer est au milieu, il doit donner la réponse qui va servir aussi bien à celui qui va produire qu'à celui qui va consommer. J'ai toujours aimé cette idée d'être un lien. Grâce au design j'ai ainsi pu perpétuer une réflexion que j'avais commencée avec l'architecture et qui m'aurait manqué. Et ce d'autant plus qu'en sculpture, je m'adapte justement toujours énormément au contexte, je tire parti du lieu au maximum, j'essaye de lui faire dire autre chose que ce qui était apparemment inscrit. Donc tout cela était cohérent dans ma démarche.

Pour moi, le design était un domaine où je sentais que je pouvais m'exprimer. En outre, je voulais me confronter à l'outil industriel qui est passionnant. J'ai découvert là un pan qui m'était totalement opaque : la réalité sociale, la vie d'entreprise, l'organisation, autant d'aspects que je ne pouvais pas comprendre dans ma pratique de sculpteur.

Comment avez-vous conjugué les deux disciplines ?

Quelquefois avec bonheur, avec chance, parfois avec tension, contradiction, angoisse, interrogation parce que pendant très longtemps pratiquer les deux posait des problèmes. Aujourd'hui, les frontières entre les disciplines étant moins marquées, c'est plus facile à faire passer dans l'esprit des gens.

Cela dit, je n'ai jamais été entre les deux, j'ai toujours pu les conjuguer simultanément. Il y a ainsi toujours eu une contamination positive de l'une à l'autre. De la même manière d'ailleurs que lorsque que je ne fais que de la sculpture : comme je travaille toujours plusieurs pièces en même temps, lorsque je bloque sur l'une je peux passer à l'autre. Il en est de même quand je navigue entre des sculptures et des situations de design. Le plus difficile à gérer n'est pas l'ubiquité ou

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même une forme de schizophrénie, c'est surtout l'agenda. Car l'agenda d'une entreprise est crucial, il faut être à l'heure, sortir les produits à temps, faire des présentations aux clients, aux actionnaires, au marché. Et souvent ce temps là est très gourmand par rapport à mon temps d'atelier. Alors aujourd'hui, comme j'ai un peu fait le tour de tout cela en design, je n'accepte que les projets qui peuvent me faire évoluer et qui se présentent dans de bonnes conditions.

Est-il arrivé qu'une pratique influence l'autre ?

C'est ce à quoi je joue, volontairement aujourd'hui. Je pense être arrivé à un stade où j'ai inventé ma place, mon square, mes jeux, mes ballons, mon sable et je joue dedans comme dans le préau de mon enfance. Ainsi lorsque je réalise un Banc Spaghetti, il est bien évident qu'il interroge le design. Que signifie en effet le fait de redonner de la liberté, de la vie, à un bois qui a accompli sa fonction de banc ? Faut-il y voir, d'un point de vue métaphorique, un questionnement d'ordre écologique ?

En réalisant ce banc j'introduis la fonction poétique, typique de la démarche artistique, dans le champ nécessairement fonctionnel du design. On comprend qu'on peut s'asseoir dessus et en même temps on voit bien qu'il nous entraîne de l'autre côté, dans le monde de l'art en nous faisant rêver, en évoquant des références, comme toute oeuvre digne de ce nom. Avec ce banc, je pense secouer deux cocotiers, celui du design mais aussi celui de l'art.

Vous travaillez avec de nombreux matériaux différents. Comment passez-vous de l'un à l'autre ?

Ce qui importe c'est de savoir où on veut aller. Ensuite pour le comment y aller, il faut souvent chercher la solution. Cela dit, le choix du matériau est généralement déterminé par le projet lui-même, par le lieu où sera placée l'oeuvre et par les possibilités financières. Si je veux qu'une sculpture résiste à l'espace public, où j'aime beaucoup intervenir, il faut qu'elle soit réalisée dans un matériau adapté. Alors si je connais la technique, c'est parfait. Si je ne la connais pas il faut que je la découvre. C'est d'ailleurs la même chose pour un designer : on peut lui soumettre un projet dont il maîtrise la problématique d'un point de vue conceptuel mais pas d'un point de vue technique. Et là, il faut se débrouiller comme on peut, chercher, comprendre.

Qu'en est-il de l'espace ?

Généralement, un sculpteur est quelqu'un qui doit comprendre le rapport à l'espace. Il y a ensuite la question de la topologie : un espace intérieur est évidemment différent d'un espace extérieur. A l'intérieur, on est dans un rapport à sa propre échelle, à son corps. A l'extérieur, on a affaire au lieu, au site, à la géographie, à la température, à la fonction publique. Moi, j'aime les deux, j'ai besoin des deux, c'est chaque fois un exercice passionnant. Le petit format permet des conditions de travail confortables. Envisager des oeuvres à grande échelle se rapproche plus de la production d'un film, cela nécessite des investissements plus importants, une équipe conséquente, il faut presque à chaque fois monter une petite entreprise. En fait, c'est une question de souffle. Quelquefois on a la cage thoracique gonflée, on peut souffler très fort, on pourrait pousser une montagne. Et puis d'autres fois on n'en éprouve pas l'envie.

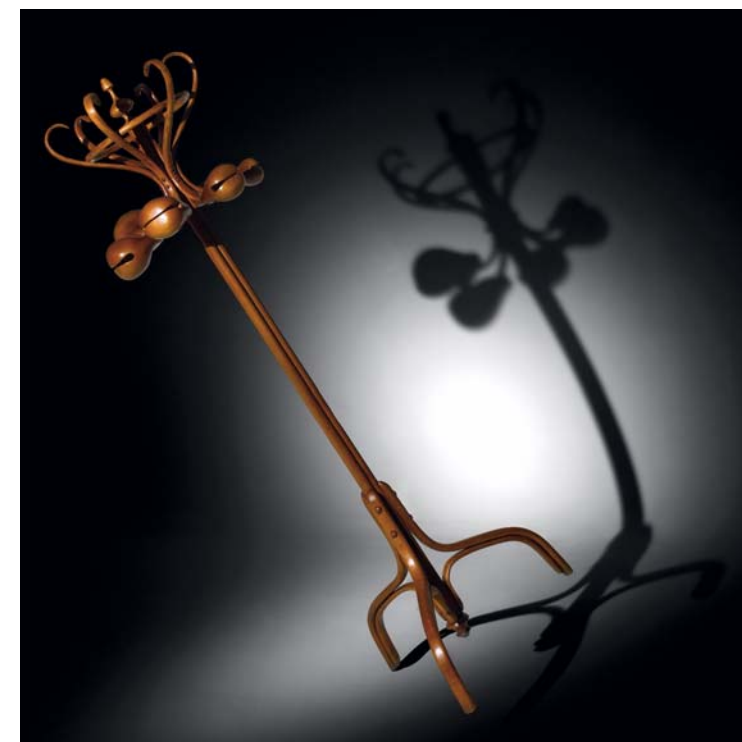
Je voyage beaucoup et j'aime dessiner dans les avions. Je peux dessiner partout, dans un hôtel, dans un bar... Depuis quelques années je travaille d'abord beaucoup au crayon. Je dessine, les projets sortent et j'essaye, dans la mesure du possible, de les mener à bien. Mais mon plus grand besoin est de créer, chaque jour, quelque chose de nouveau.

Si quelqu'un qui n'a jamais vu vos oeuvres vous demande ce que vous faites, que lui répondez-vous ?

Aujourd'hui avec les nouvelles technologies, je prends mon iPhone, j'ouvre une photo, je montre un Banc Spaghetti et je laisse mon interlocuteur me situer où il veut. Je lui renvoie donc la problématique.

Je peux aussi répondre que je suis un drôle d'artiste qui a pris le design comme sujet de travail. Si Klein a pris le bleu, moi j'ai pris le design, c'est ma matière. Alors il a fallu que j'apprenne le design, que je le pratique pour être bien sûr de ne pas me tromper. Mais je suis foncièrement un artiste, je veux questionner la société depuis l'art mais aussi depuis le design.

Propos recueillis par Henri-François Debailleux



Instruments Thonet, Thonetando Series 2007

Percusillas, Silla eléctrica, Percuchero, Tamburele

Wood

Collection Les Luthiers

How do you explain your fondness for chairs and more generally for seats, both recurring themes since the beginning of your work?

As a child, I had a Grandfather whom I loved dearly. He was a Frenchman who had migrated to Argentina after World War II. He had a passion for carpentry and set up his own workshop. On weekends I spent hours there, loving that place. I was allowed to play with every machine except for the circular saw. I only built small pieces of furniture with simple geometric features. My first bench and chair came to life at about seven or eight years old. At about thirteen, my Grandfather passed away. So, I made a trip to Paris to meet relatives, and had some amazing life changing encounters. At the Rodin Museum the discovery of Henri Laurens' work had such a profound impact on me that I decided to become a sculptor. Pierre Chareau's house of glass was also mind blowing. At that time, my first work of art was an articulated trunk, the metaphor for a living sculpture as well as a real seat. Today, it is still being used as it has always been in my home. Years later, I met Jorge Michel, who became my real sculpture mentor, he was making benches. His work and technique were fascinating and he transmitted to me all his skills. However, I forbade myself for a long time to consider benches, that was his domain.

So how did you come about to do benches?

As time went by, the object was a recurring theme in my life as I collected and questioned it endlessly. The chair is a fetish object for a designer and I have always been involved with design; it is also a fetish object for an architect, and I have always been involved in architecture. If anything, an actual seat is less appealing for a sculptor. I am an exception: seats have always been present in my work. If we take a closer look, a great deal of my work is related to the seat, particularly since the 2000's. In fact, at that time, I started to come to terms with the object instead of continuing to collect it or gravitate around it – accepting to include it. Hence the arrival of the Thonet chair in my work.



Nid d'Amour 2011
Drawing in the books of the artist

Why precisely the Thonet Chair?

At the instant that I decided to insert design into my work of art, there was the need for an iconic object: the Thonet chair. Before 1950, the date of its creation, there was no notion of design as seen today. I thus chose that very object and no other that could be considered more fashionable. For instance, I could have chosen a reference to the Rietvelt's chair of three colours (1922), but wandering into decoration would have been a diversion, which is what some designers and even some artists end up doing.

Subsequently the chair moved to the music arena as musical chairs, used by Les Luthiers, a comical band that used newly invented and eccentric instruments. More possibilities arose by exploring the prêt-à-manger, chairs that are dismantled and covered with grissini dough. They are then cooked and mantled before being served on the table while eating grissini from the chair. A series of videos were also made with the dancer Blanca Li who moves around my chairs that are upside-down. As an artist I have indulged in taking total ownership for this object moving it across different dimensions where I felt like expressing myself. I have changed its purpose and given it another so that new frontiers could be explored.

What drove you to both practices: Art and Design?

It was an obvious path; I felt it was consistent with the logic underlying my training. While in Argentina, I had started to study architecture but dropped out when I came to France. However it was always an important activity I somehow had to pursue. To do so, design appeared as the easiest path to master the relation between a client and its end user. A real designer is someone who receives an order and has to materialize a concept so that it becomes a form, an object, with a function for a third party. The designer is the mediator in providing the solution that will benefit both the producer and the consumer. Being the link has always inspired me. Thanks to design, I have been able to perpetuate a reflection that I had started with architecture and that I would have missed. All the more as a sculptor, striving to adapt to a concept, capitalizing on the location as much as I can and pushing it to say something else than what was initially cast. Everything made complete sense.

In my opinion, design is a domain where I feel true self-expression. Besides, I wanted to work the industrial tool that is fascinating. Then the raw discovery of an aspect in my life that was I completely oblivious to came to play: social realities, corporate life, and management, are all aspects that were not compatible in my quest as a sculptor.

How did you manage to combine the two?

Being active in both practices brought about certain problems even with happiness and luck. The stress, contradictions, anguish, and questioning were at bay. The boundaries between the two worlds have become more blurred today, so it is easier to make people grasp this duality.

However, both fields were always important and simultaneously combining them was key. There has always been a virtuous effect from one to the other. This is similar to when a sculpture is in creation; I always work on different pieces, when a mental block arrives, it is crucial to move from one to the other. Navigating between sculptures and designs is done in the same manner. The most challenging aspect of it all is not ubiquity or a form of schizophrenia; it is respecting the actual agenda and delivering.

The corporate schedule is important: the products have to come onto shelves on time; we must give presentations to clients, shareholders and the mass market. This is consuming and the workshop was left behind. As a result, I only accept the projects that make me grow and that are well defined.

Has one influenced the other?

This is the game that I deliberately play today. Believing that I have carved my own name in: my yard, my toys, my balloons, my sandbox, all of which are the playgrounds of my childhood. For instance, when I create a Spaghetti Bench, it stands to reason that I am also making a design call. What is the meaning of giving wood its liberty back once it has fulfilled its function as a bench? Metaphorically speaking, should we perceive this questioning from an ecological viewpoint?

When making this bench, poetry is introduced, which is typical in the artistic thought process, to the world of design that is inherently functional. We clearly understand that we can sit on it and at the same time be pulled towards the other side: to the art world driving us to dream and bring back reminiscences as would any piece worthy of its name.

Through this bench I believe I am shaking two coconut trees, that of design and that of art.

You work with different mediums. How do you move from one to the other?

What is important to know is where one needs to go. As to how to get there, we often have to look for the solution. Indeed, the project itself determines the medium, the location and the financial possibilities. If a sculpture must prevail in a public space, incidentally, these are projects I love to work on and the perfect material has to be used. Then if I know the technique, we are in an ultimate configuration. If the skills are not there, then I am in discovery mode. In fact a designer has similar concerns: he can be asked to work on a project for which he masters the conceptual aspects but not the technical ones. This is the area where one has to investigate and understand as best as possible.

What about space?

Generally a sculptor needs to understand the connection to space. Then comes the question about topology: an indoor space is not the same as an outdoor one. Inside, we are dealing with a space that is relative to the scale of our own body. Outside we are dealing with a location, a site, geography, various temperatures and challenges relating to the public purpose. Both are fascinating and challenging. It is an amazing experience each time. The small formats however, allow more comfortable working conditions. To envisage large scale works of art becomes closer to film production and needs more substantial investments and teamwork. It is like running a small company. In fact it is a question of breath capacity. Sometimes when our thoracic cage is inflated we can blow so hard we could move mountains. There are other times where we do not feel that need.

Being able to travel a lot enables me to drawing while in the air, in hotels, and bars. For the past few years I have been working a lot with the pencil, doodling new projects all the time and I endeavour to implement them as much as possible. But my greatest need is to create something new on a daily basis.

If someone who has never seen your work asks you what you do, what is your answer?

Thanks to today's new technologies, the iPhone illustrates all the projects, designs and pieces instantly. The ability to show a Spaghetti Bench instantaneously gives the person all answers and leaves him the freedom to decide. It is possible to respond that I am an atypical artist who has used design as a subject. If Klein chose blue, I have chosen design as my raw material. This drove me to the learning process and active practice of design in order to not have made a mistake. Fundamentally the artist inhabits my being, and as such I am driven to question society from both an art and design perspective.

Interview by Henri-François Debailleux
Translation by Olivia Ludlow



Spaghetti Bâle 2008
Wood and steel
320 x 253 x 168 cm
Private collection, Paris

Art Selection

Pablo Reinoso's constant work in progress is driven by the passion of exploration. By setting a stage for the artistic object, he gives life to the piece with as many ways to read the world and to communicate using all its internal and external elements both visible and invisible.

Reinoso introduces us to the concept of loss by bringing together the impossible and the possible to the intrinsic adequation of Man within his realm. Everything can be liberated of moral duty; there is a moment when the object leaves its functionality and becomes musical thought.

This Art Selection takes us beyond the purpose of existence, enabling the imagination to cruise through life around our being. This array of art works plays on possibilities, transporting us through different poetic encounters with an endless conversation back to the roots of nature.

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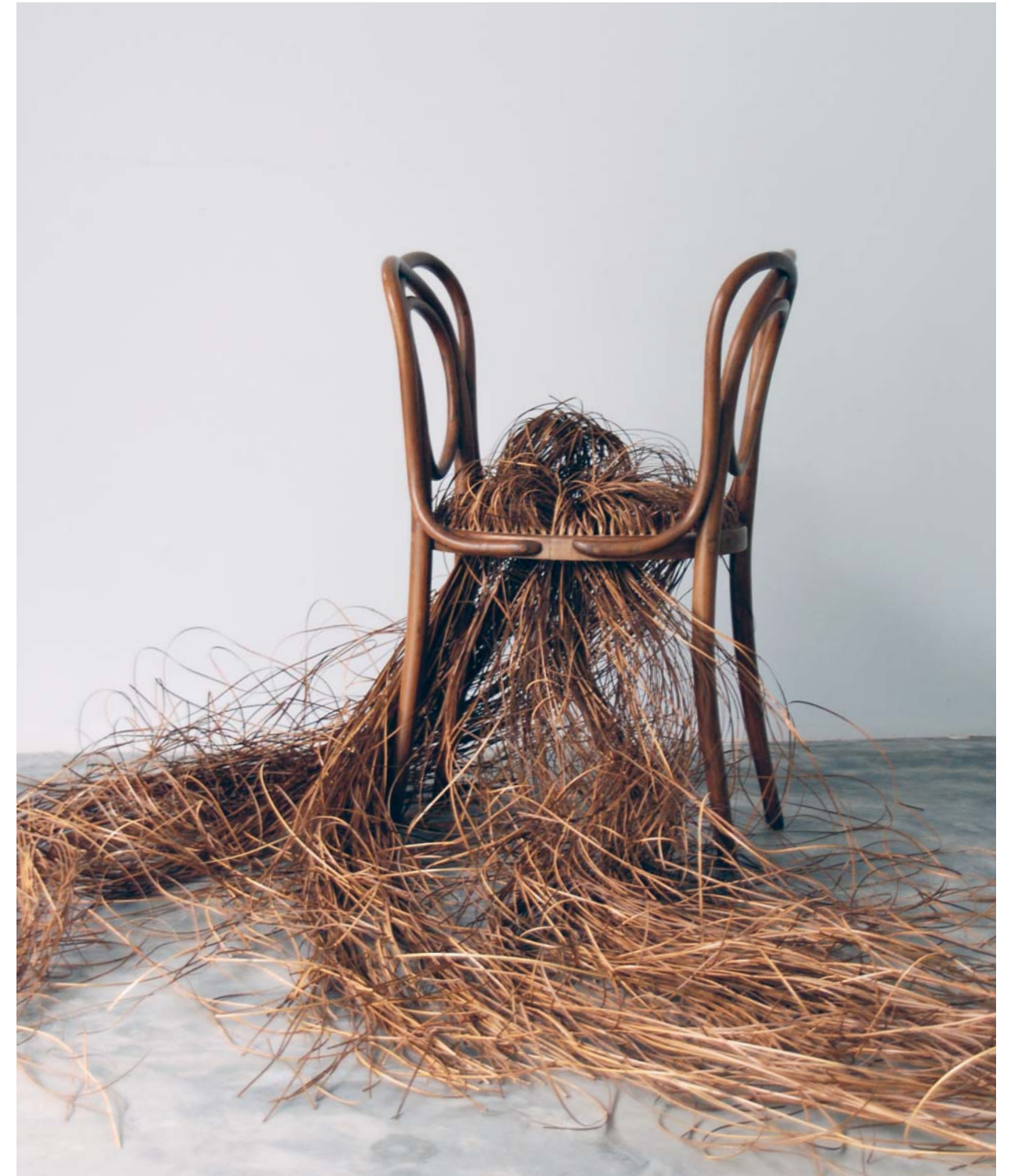


Banco Orillero 2010
Wood
312 x 45 x 43 cm

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Chaise Patras, Thonetando Series 2006
Wood
120 x 45 x 78 cm
Unique edition



Bird's Nest Chair 2006
Wood and vegetable fibre
87 cm x variable diameter

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Pala del Amor 2010
Wood and metal
199 x 30 x 25 cm
Unique edition



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Pala Rampante 2009
 Wood and metal
 237 x 57 x 12 cm
 Unique edition



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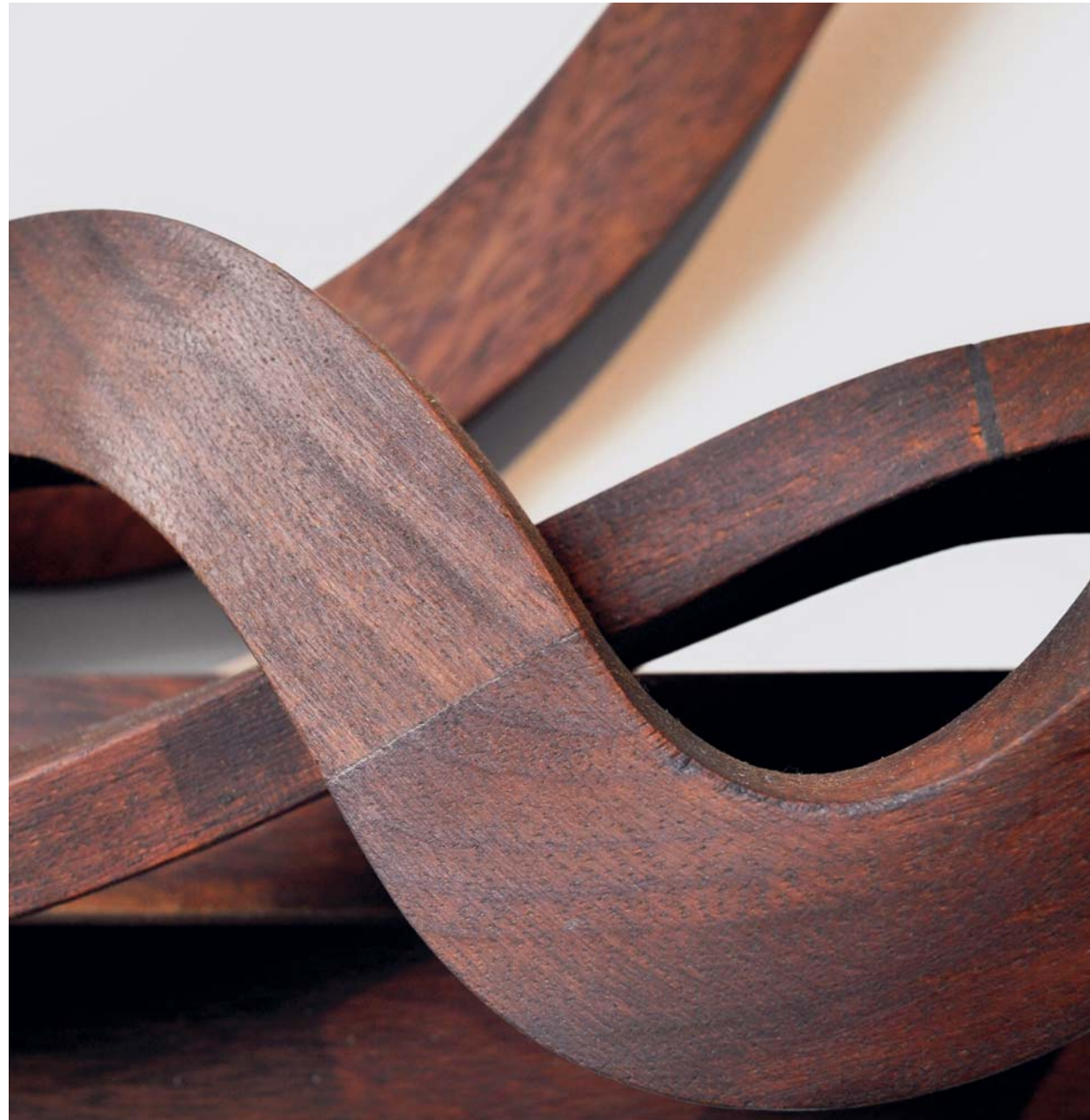
Pala Ancha 2010
Wood and metal
199 x 30 x 25 cm
Unique edition





Escalera Timida 2010
Wood
182 x 53 x 117 cm
Unique edition





Cadre Iroko 2008
Wood
140 x 89 x 18 cm
Unique edition



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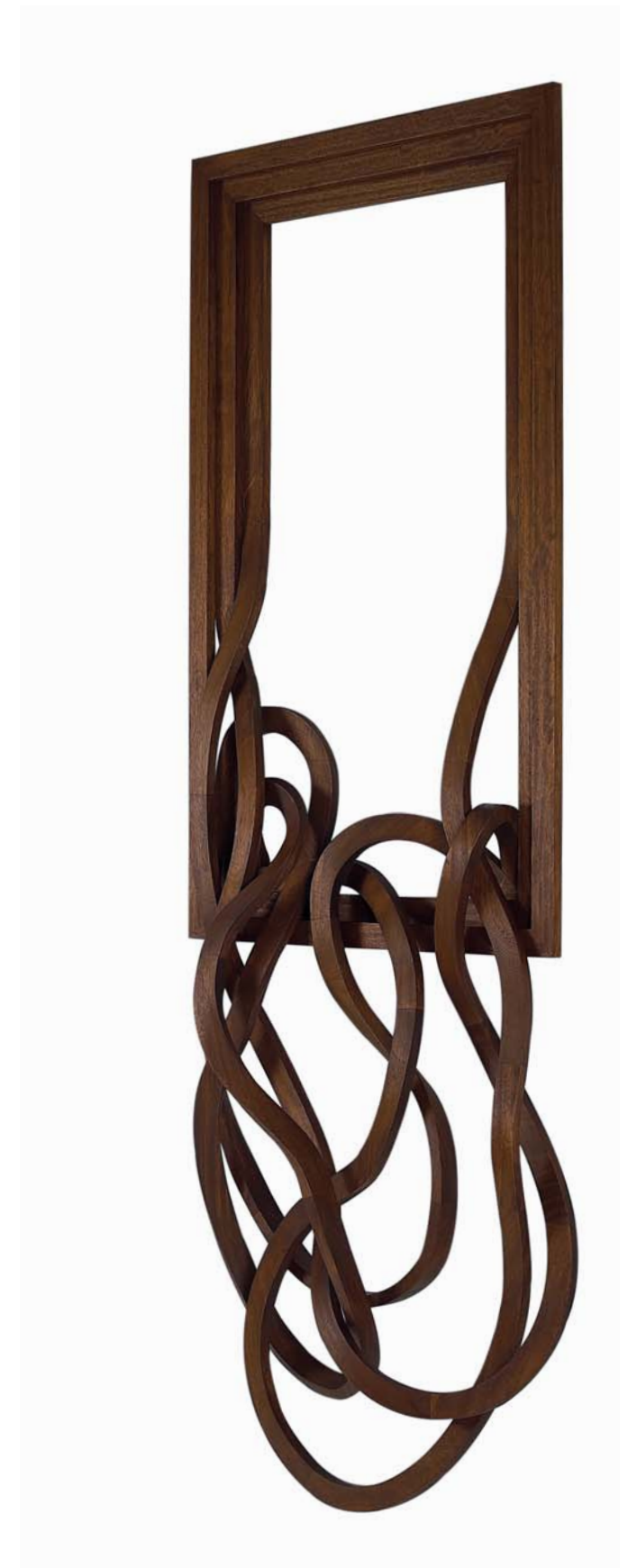
Cadre Classique 2011
Wood
242 x 100 x 55 cm
Unique edition



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Cadre Blah, Blah, Blah 2011
Wood
232 x 90 x 24 cm
Unique edition



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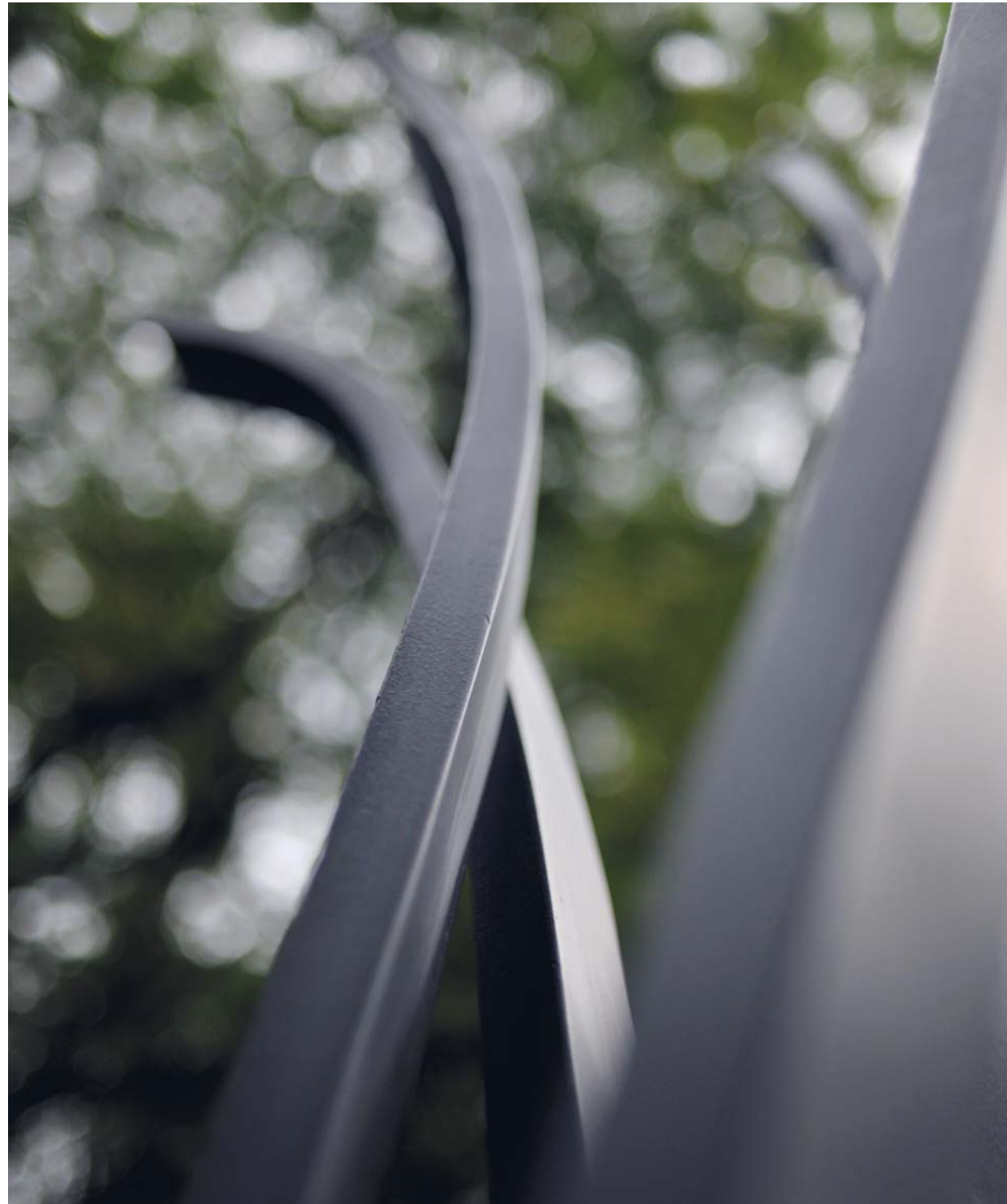


Spider Bench 2011
Painted steel
577 x 220 x 95 cm
Edition of 8 + 4 AP



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La Cinq 2011
Painted steel
290 x 100 x 33 cm
Edition of 5 + 4 AP



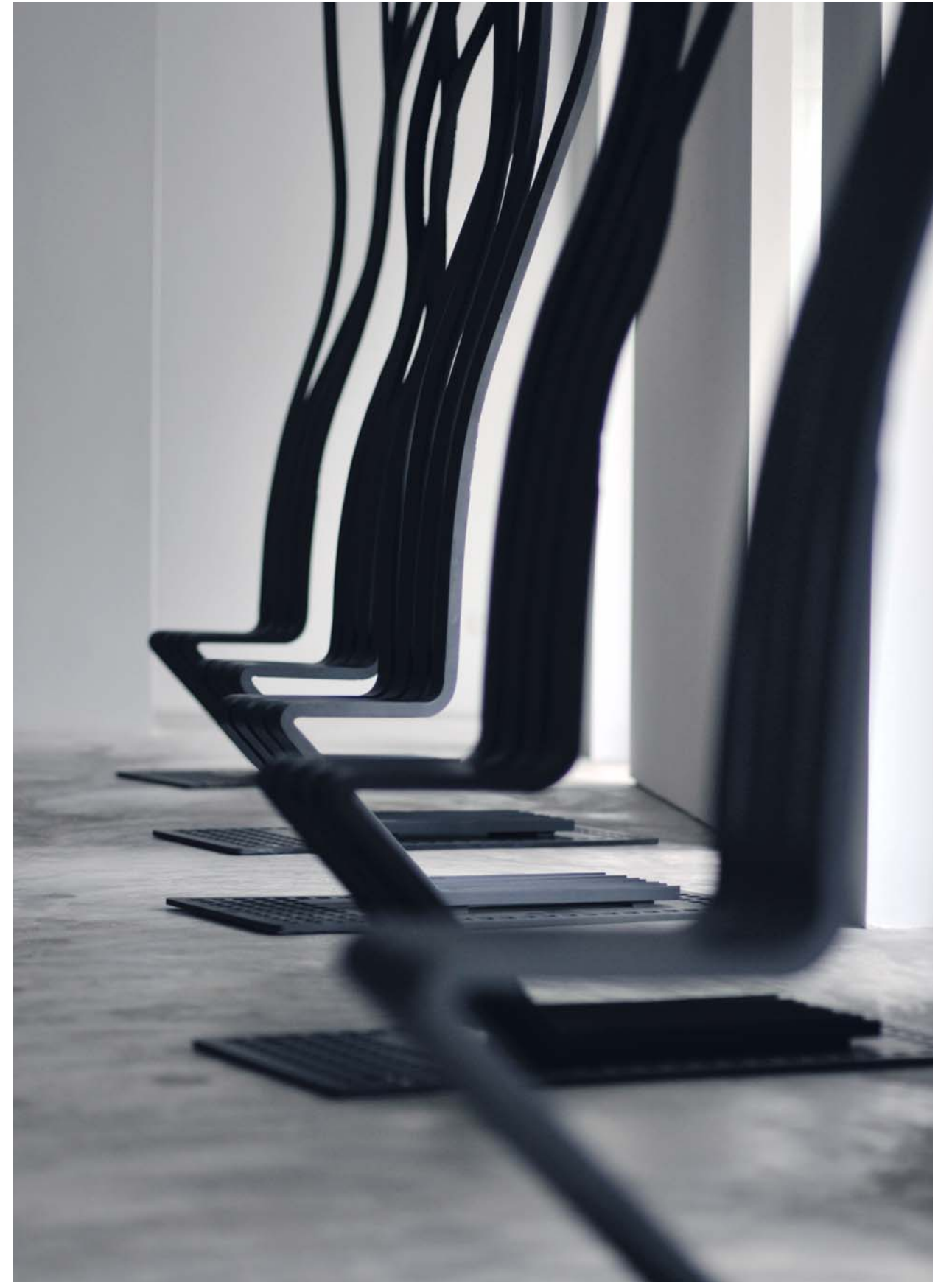
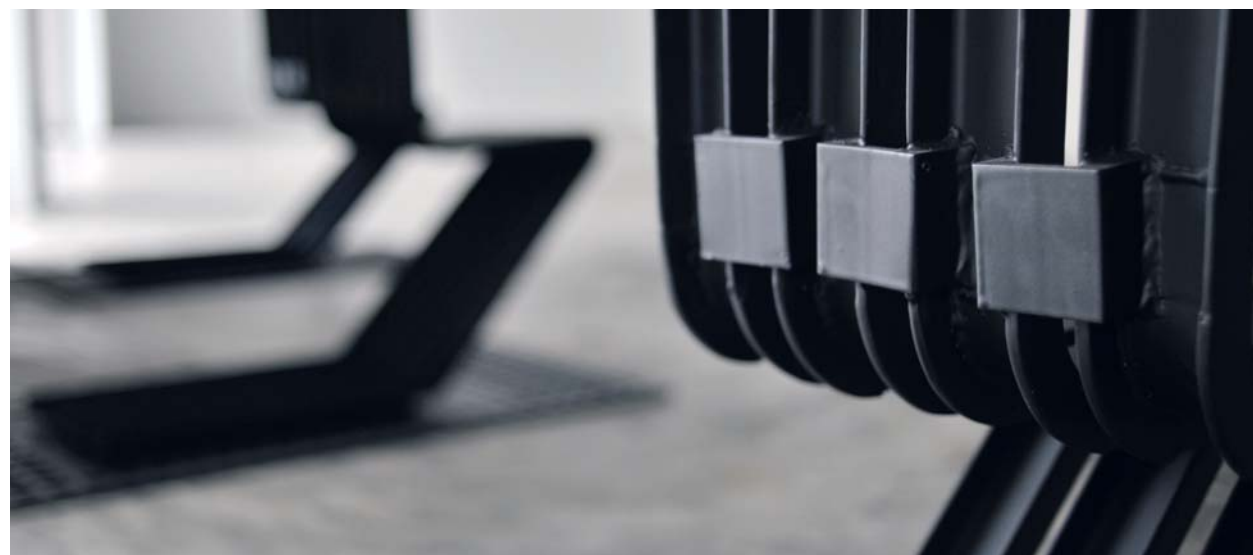
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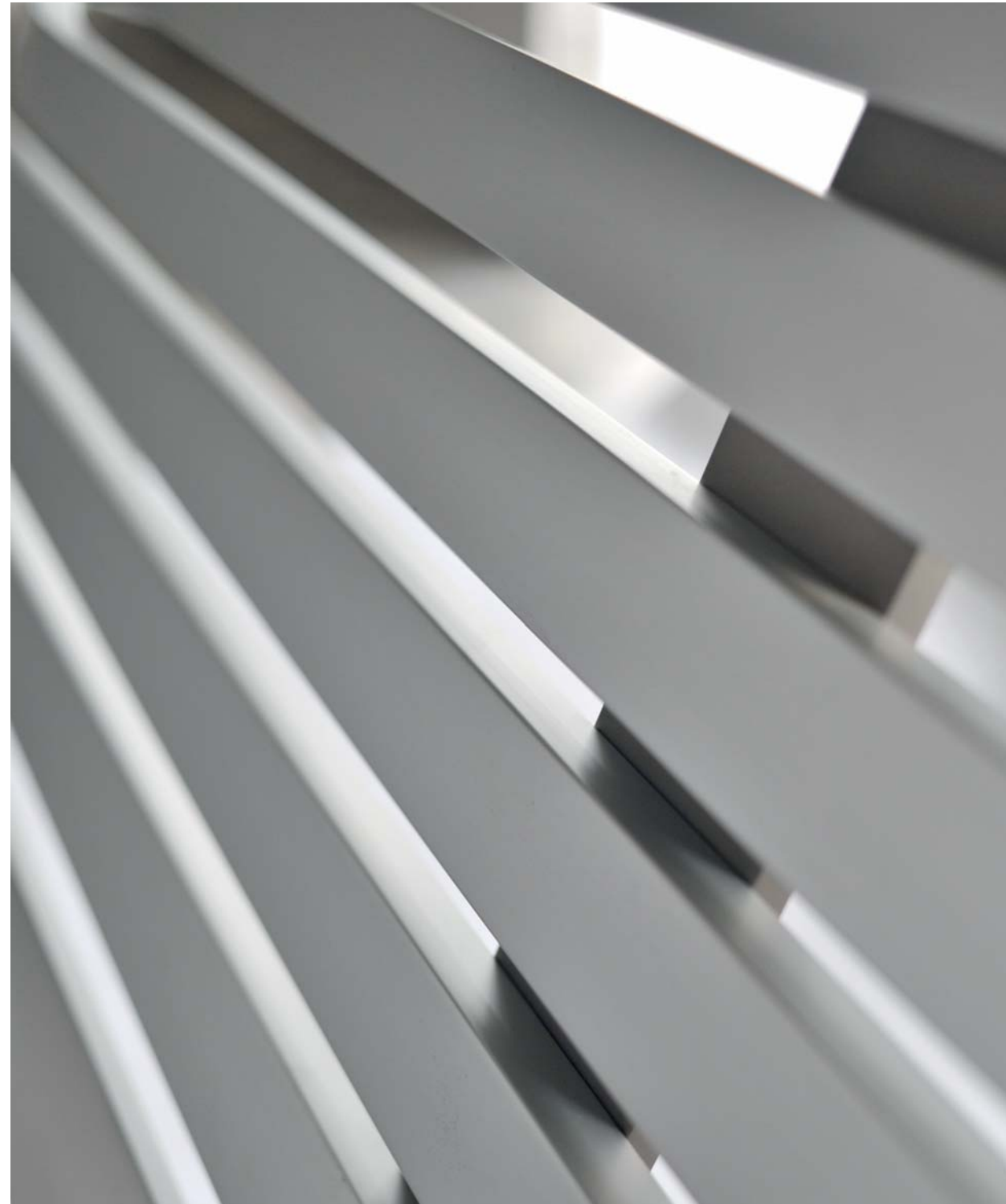
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Big Aluminium Bench 2008
Aluminium
210 x 77 x 68 cm
Edition of 6 + 4 AP

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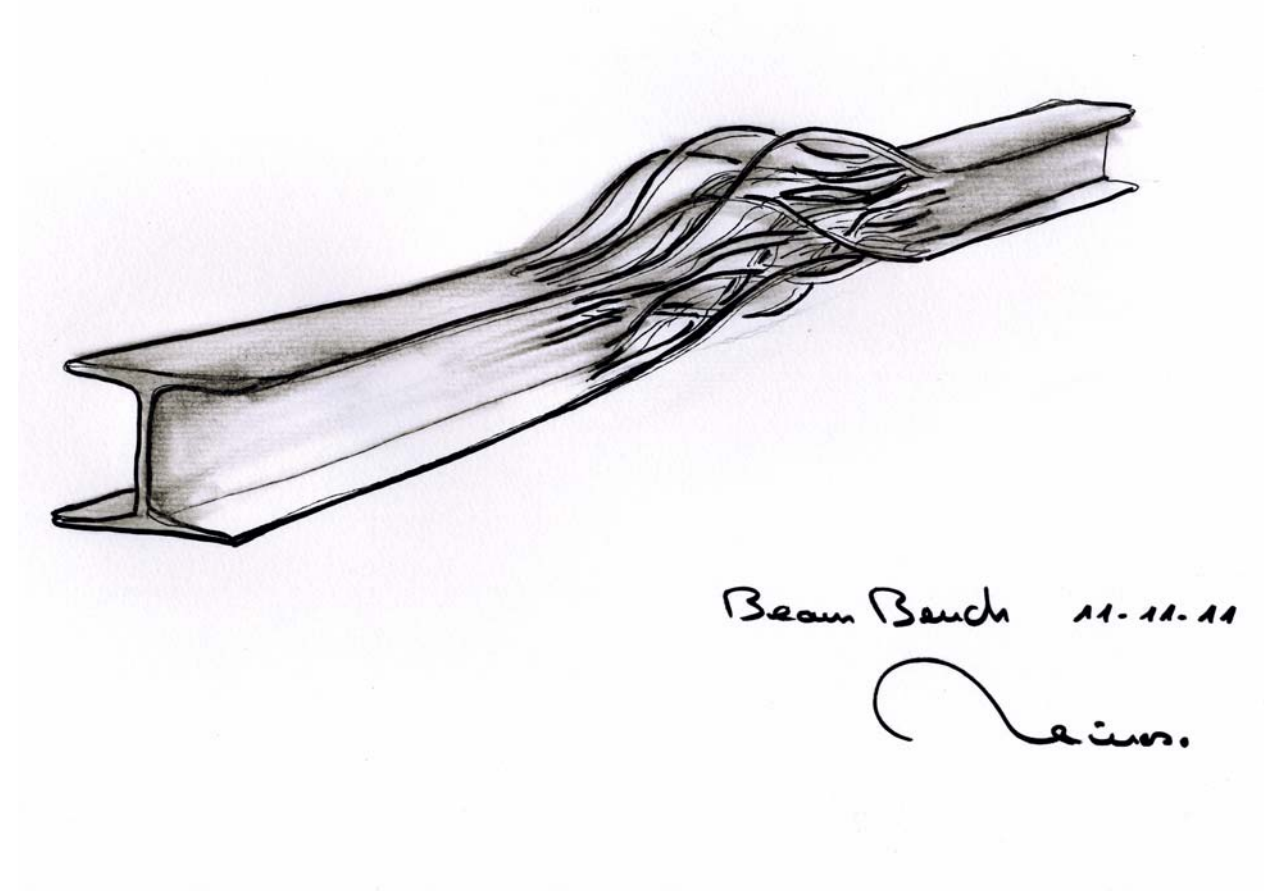
Curriculum Vitae

Born in 1955, Buenos Aires, Argentina
Living and working in Paris
Languages: French, English, Spanish, Italian

Solo Exhibitions

- 2012 Art Plural Gallery, Singapore
Maison Particulière, Brussels, Belgium
Fundación YPF, Arte en la Torre, Buenos Aires, Argentina
Galeria Baró, Sao Paulo, Brazil
- 2009 Museo de Arte Latinoamericano, MALBA, Buenos Aires, Argentina
Installation Bamboo Light System, School Gallery, Paris
- 2008 Carpenters Workshop Gallery, London, UK
- 2007 Thoneteando, Galeria Ruth Benzacar, Buenos Aires, Argentina
- 2006 Nouages d'Ombre, Instituto Cervantes, Paris, France
Conspirations, Pièce Unique, Paris, France
Conspirations 2, Galerie Variations, Paris, France
- 2004 Poltrona-Freud, Designer's Day, Poltrona Frau, Paris, France
- 2003 L'air Reinoso, Centre d'Art André Malraux, Colmar, France
Cocina y comedor, Galería de Arte Ruth Benzacar, Buenos Aires, Argentina
- 2002 FIAC, Espace d'art Yvonamor Palix, Paris, France
L'Observé, Galeries Lafayette, Paris, France
Ashes to Ashes, Casa de América, Madrid, Spain
- 2001 The Living room II, Espace d'art Yvonamor Palix, Paris, France
Œuvres récentes 2000 - 2001, Arsenal, Soissons, France
- 2000 ARCO, Espace d'Art Yvonamor Palix, Madrid, Spain
- 1999 Espace Installations, FIAC, Espace d'Art Yvonamor Palix and
Galería de Arte Ruth Benzacar, Paris, France
Galerie Krief, Paris, France
Galería Gianni Giacobbi, Palma de Mallorca, Spain
- 1998 Maison des Arts, Malakoff, France
Palau de Congressos, Barcelona, Spain
Alegoría, Hillside Gallery, Art Front Gallery, Tokyo, Japan
ARCO 98, Project Room, Madrid, Spain
- 1996 Galería de Arte Ruth Benzacar, Buenos Aires, Argentina
Centro Cultural Borges, Buenos Aires, Argentina
Museu Nacional de Arte Moderno de Bahia, Salvador de Bahia, Brazil
Centre Bazacle, Union Latine, Toulouse, France
- 1995 Salon de Mars, Galerie Renos Xippas, Paris, France
Galerie Gérard Kayser, Luxembourg
Dorothy Goldeen Gallery, Los Angeles, USA

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Beam Bench 2011
Pencil and ink on paper
30 cm x 40 cm
Artist collection

- 1994 Galería Fernando Quintana, Bogota, Colombia
- 1992 Centro Cultural Recoleta, Buenos Aires, Argentina
Galería Klemm, Buenos Aires, Argentina
- 1991 Découvertes, Galerie Carlhian, Paris, France
Galerie Carlhian, Paris, France
- 1990 Galerie Fred Lanzenberg, Brussels, Belgium
- 1988 Galerie Levy, Hamburg, Germany
- 1987 Galería Sur, Punta del Este, Uruguay
Galerie Carlhian, Paris, France
- 1985 FIAC, Galerie Daniel Gervis, Paris, France
Galería de Arte Ruth Benzacar, Buenos Aires, Argentina
- 1982 FIAC, Galerie Daniel Gervis, Paris, France
- 1979 Galería Arte Múltiple, Buenos Aires, Argentina
- 1975 Galería Van Riel, Buenos Aires, Argentina

Group Exhibitions (selection)

- 2012 Jardins en Folie, Château Chaumont, France
- 2011 Art Basel, Galería Ruth Benzacar, Basel, Switzerland
Beyond Limits, Chatsworth, UK
- 2010 Museum für Kunst und Gewerbe, Hamburg, Germany
Sudeley Castle, Carpenters Workshop Gallery, London, UK
Design Basel, Carpenters Workshop Gallery, Basel, Switzerland
Art Basel, Galería Ruth Benzacar, Basel, Switzerland
ArteBA, Galería Ruth Benzacar, Buenos Aires, Argentina
- 2009 Musée de l'Hospice Saint Roch, Tilt, Issoudun, France
Centre Pompidou, Thonetando, film, Paris, France
Museo Reina Sofia, Madrid, Spain
Festival à Reykjavik, Thonetando, film, Iceland
- 2008 I'll show you how to dance, Blanca Li, MUSAC, Castilla y Leon, Spain
Matières à Cultiver, VIA, Paris, France
Art Basel, Carpenters Workshop Gallery, Basel, Switzerland
Second Life, Museum of Arts and Design, New York, USA
The Face of Lace, Musea Brugge, Bruges, Belgium
Design Reference Paris, Musée du Guandong, Guangzhong, China
Design Reference Paris, 1933, Shanghai, China
KunstWerke, Thonetando, Film, Berlin, Germany
Design London, Carpenters Workshop Gallery, London, UK
FIAC, Mouvements Modernes, Paris
- 2007 ARCO, Galería Ruth Benzacar, Madrid, Spain
Feria de Bologna, Galerie Pièce Unique, Bologna, Italy
Tropico, Prêt à Thonet, Museo de Arte Moderno de Buenos Aires, Argentina
Anniversaire, Centre d'art André Malraux, Colmar, France
KunstFilm Biennale, Köln, Germany
Existencias, MUSAC, Castilla y Leon, Spain
- 2006 Echigo-Tsumari Art Triennial 2006, Japan
Cuerpo diseñado, Centro Cultural de la Recoleta, Buenos Aires, Argentina
Open House, London, UK
- 2005 ARCO, Galería de Arte Ruth Benzacar, Madrid, Spain
50e Anniversaire du Salon de Montrouge, Montrouge, France
- 2004 Gonflables ! Inflables, Gonfiabili, Aufgeblasen, Lille 2004, Centre de Tri, Lille, France
El final del eclipse, Museo de Arte y Salas de la Fundación Telefónica, Lima, Peru
Rencontre A3, Foire Saint Germain, place Saint Sulpice, Paris, France
El final del eclipse, Salas de la Fundación Telefónica, Santiago de Chile, Chile
ARCO, Galería de Arte Ruth Benzacar, Madrid, Spain
El final del eclipse, Museo Nacional de Bellas Artes, Buenos Aires, Argentina

Foreword	2003	Art Basel, Galería de Arte Ruth Benzacar, Miami Beach, USA
Biography		El final del eclipse, MARCO, Monterrey, Mexico
Urban Art		Rencontre A3, Foire Saint Germain, place Saint Sulpice, Paris, France
Urban Projects		ARCO, Galería de Arte Ruth Benzacar, Madrid, Spain
Interview		L'enjeu du jeu, Espace d'art Yvonamor Palix, Paris, France
Art Selection	2002	El final del eclipse, Museo de Arte Moderno, Mexico DF, Mexico
Curriculum Vitae		Art Basel, Espace d'art Yvonamor Palix, Miami Beach, USA
Special Thanks		La force de l'esprit, Espace Pierre Cardin, Paris, France
Acknowledgements		El final del eclipse, Sala Abrantes, Colegio Fonseca, Salamanca, Spain
		Organic/Mechanic, John Michael Kohler Arts Center, Sheboygan, USA
		ARCO, Galería de arte Ruth Benzacar, Madrid, Spain
		El final del eclipse, Museo de Arte Extremeño e Iberoamericano (MEIAC), Badajoz, Spain
		Multiplunic, Salon Maison et Objet, Villepinte, France
	2001	Arte contemporáneo internacional, Museo de Arte Moderno, México, México
		El final del eclipse, Diputación de Granada, Granada, Centro Cultural Puerta Real, Granada, Instituto de América, Santa Fe de Granada, Spain
		FIAC, Espace d'Art Yvonamor Palix, Paris, France
		El final del eclipse, Fundación Telefónica, Madrid, Spain
		Art Chicago, Espace d'Art Yvonaomor Palix, Chicago, USA
		Art Brussels, Espace d'Art Yvonamor Palix, Brussels, Belgium
	2000	Escenarios domésticos, Koldo Mixtelena, San Sebastian, Spain
		Paris pour escale, ARC, Musée d'Art Moderne de la Ville de Paris, Paris, France
		Blow Up, Vitra Design Museum, Berlin, Germany
		Le corps morcelé, Fondation d'Art Contemporain Daniel et Florence Guerlain, Les Mesnuls, France
		Echigo-Tsumari Art Triennial 2000, Tokamachi Information Center, Tokamachi, Japan
		Airair, Grimaldi Forum, Monaco
		Les 100 Sourires de Mona Lisa, Hiroshima Prefectoral Art Museum, Hiroshima, Japan
		Air en forme, Musée des Arts Décoratifs de Lausanne, Switzerland
		Continental Shift, Ludwig Forum, Aachen, Germany
		Les 100 Sourires de Mona Lisa, Shizuoka Prefectoral Museum of Art, Shizuoka, Japan
		Les 100 Sourires de Mona Lisa, Metropolitan Art Museum, Tokyo, Japan
	1999	The Balloon Art Festival Hot Air, Granship, Shizuoka, Japan
		The Garden of Forking Paths, Nordjyllands Kunstmuseum, Aalborg, Denmark
		The Garden of Forking Paths, Helsinki City Art Museum, Helsinki, Finland
	1998	The Garden of Forking Paths, Edsvik Konst & Kultur, Stockholm, Sweden
		The Garden of Forking Paths, Kunstforeningen, Copenhagen, Denmark
	1997	ARCO, Latin American Art, Madrid, Spain
	1996	Bienal de Pontevedra, Pontevedra, Spain
	1995	Sur Invitation, Centre Culturel de Montrouge, Montrouge, France
	1994	Objets d'artistes, Musée d'Art Moderne, Paris, France
	1993	La Biennale di Venezia, Venice, Italy
	1992	Cross-cultural Currents in Contemporary Latin American Arts, Edinburgh College of Art, Edinburgh, Scotland
	1990	Centre Georges Pompidou, Paris, France
	1987	Avant-Première 89, Grande Halle de la Villette, Paris, France
	1986	Art Köln, Levy Gallery, Cologne, Germany
	1984	Museo Nacional de Arte Moderno, Buenos Aires, Argentina
	1983	Anthologie de la Biennale de Paris, Musée Sara Hilden, Tampere, Finland
	1982	XII Biennale de Paris, Musée d'Art Moderne de la Ville de Paris, Paris, France
	1976	Premio Marcelo De Ridder, Museo Nacional de Bellas Artes, Buenos Aires, Argentina

Films

2006	Thoneteando, Paris
2004	Séances, Paris
2000	Paysage sonore, Japan
1996	Mestizagem, Brazil

Public Collections

Museo de Arte Moderno de Buenos Aires, Argentina / Société des Amis du MNAM Centre Georges Pompidou, Paris, France / Fonds National d'Art Contemporain, Paris, France / Musée des Arts Décoratifs, Paris, France / Fondation Daniel et Florence Guerlain, Les Mesnuls, France / Museu da Arte Moderna, Sao Paulo, Brazil / Museu de Arte Moderna da Bahia, Salvador da Bahia, Brazil / MACRO, Rosario, Argentina / MUSAC, Castilla y Leon, Spain / Malba, Buenos Aires, Argentina / Parc de sculptures, El Descanso, Tigre, Argentina

City Collections

Banc, Fukuroi Art City Project, Fukuroi, Japan / Paysage d'eau, D.I.T.G., Tours, France / Table d'Orientation, Collège R. Doisneau, Montrouge, France / The Potato harvester, Faret Tachikawa, Tokyo, Japan / Rodin-Belvédère, Issy-les-Moulineaux, France / Group of fountains and sculptures, Usine Neyrat-Peyronie, Chalon sur Saône, France / Memorial, Colegio Nacional Buenos Aires, Buenos Aires, Argentina / Façade du College Hôtel, Lyon, France / Hôtel du Marc, Reims, France / Gloriette, Beirut, Liban / Nouages au Quai Gillet, Lyon, France (under construction)

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