

Title Branching Out
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Left: Cadre de Vie
左: 椅之灵

Right 右: Pablo Reinoso

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Gnarled ladders, coiling frames, benches that snake like tree roots – Pablo Reinoso distorts familiar objects, probing the boundaries of art and design and plunging us into a whimsical universe where things aren't quite as they seem.

Though an architect by trade, the French-Argentinean designer says his creations originate from an artistic impulse – a creative instinct that precedes thoughts about the end user. “We artists don't have user specifications; we build it, often, while discovering it. My differentiating

factor is having placed the notion of design at the heart of my artistic oeuvre, but I've placed it like Yves Klein used blue pigment in his work, or like Mondrian placed geometry in his.”

Born in Buenos Aires in 1955, Reinoso first developed an interest in sculpture at age 13 and went on to study architecture at the University of Buenos Aires before moving to Paris in 1979. There, he developed a successful career as a consultant and product designer for luxury brands like Poltrona Frau,



Kenzo, Veuve Clicquot, Parfums Givenchy and Parfums Loewe before founding his own design company in 2004. “Once I arrived in France, I had to earn a living. Design came later to balance out this discipline that was missing in my life. I owe to architecture many of my reflexes as a designer,” he says.

In the 1990s Reinoso began creating playful furniture designs and soon became known for his stirring reinterpretations of ubiquitous and common objects. At first he worked principally with wood, slate, marble, brass and steel, concentrating on articulation and metonymy, space and time. Then in 1995 he added the material air, which he says freed his works of the “obligations of matter”. “Air represented a moment of rupture with heavy and classical materials. It allowed me to tackle subjects that were important to me and explore them, such as the being, dependence, fragility and persistence.”

With the added spatial dimension guiding his work, Reinoso began creating monumental sculptures, some of which became landmark installations. His life-sized, gravity-defying “Spaghetti Bâle” takes the humble park bench and transforms conventional straight wooden slats back into swirling, intertwining tendrils of climbing ivy or living branches. Each slat must be hand-carved to create the twisting curves. The exuberant “Huge Sudeley Bench” takes the idea further and was the first time Reinoso had worked on such a mammoth scale. He oversaw a team of foundry technicians who used hydraulic machinery to shape lengths of steel girder into free-flowing forms, resulting in a cross-breed of sculpture and architecture.

As his work gains international prominence, the artist continues to find inspiration in the tensions of materiality, space and time. “Each time I begin a new creation, I ask myself if this future work can belong in my book, if it has a place in my ‘catalogue raisonné’.”



Top: Cadre
上: 圆与方

Bottom: Spaghetti Bâle
下: 椅“面”



Pablo Reinoso's work has been exhibited at the Venice Biennale and in museums and galleries in Paris, London, New York and Buenos Aires. His first solo show in Asia recently opened in Singapore. Pablo Reinoso: A Solo Exhibition features the prototype of a new monumental piece and 15 sculptures that cover his last two years of work. ■■

Pablo Reinoso: A Solo Exhibition runs until 3 March 2012 at Singapore's Art Plural Gallery. Tel: +65 6636 8360, web: www.artpluralgallery.com



Banco Orillero
波浪椅

“ Artists don't have user specifications; we build it, often, while discovering it.

身为艺术家，我们通常一边挖掘用户需求，一边确定用户需求。”

扭 曲的梯子，圆形的框架，树根般蜿蜒盘绕的长凳……Pablo Reinoso 的作品改变了日常物品的形象，跨越了艺术与设计的界限，将人们引入一个梦幻般的世界。

Pablo Reinoso拥有法国和阿根廷双重国籍，虽然他是一位建筑师，但是他说自己的创作灵感源于艺术冲动，一种在考虑终端用户的需要之前就产生的创作本能。他解释道：“身为艺术家，我们通常一边挖掘用户需求，一边确定用户需求。我的长处在于将设计作为全部艺术作品的重中之重，就像Yves Klein对蓝色、Mondrian对几何元素的娴熟运用。”

1955年，Pablo Reinoso生于布宜诺斯艾利斯，13岁时对雕塑产生了兴趣，后来就读于布宜诺斯艾利斯大学建筑系，1979年前往巴黎。在巴黎，他成为著名顾问兼产品设计师，合作过的奢侈品牌包括Poltrona Frau、Kenzo、Veuve Clicquot、Parfums Givenchy和Parfums Loewe，并于2004年创办自己的设计公司。他说：“到了法国以后，我得工作。设计填补了我生活中的空缺，很多设计灵感来自建筑业。”

上世纪90年代，Pablo Reinoso开始设计有趣的家具，很快就以对日常用品的不寻常诠释而闻名。最开始，他使用的原料是木材、石板、大理石、黄铜和钢铁，专注于表达、比喻、空间和时间。1995年，又加入了空气元素，自此他的作品多了一种表达方式。他说：“将空气作为媒介，表明我暂时不会使用沉重、经典的原料。我可以深度探讨那些对我来说非常重要的主题，比如存在、依赖、脆弱和毅力。”

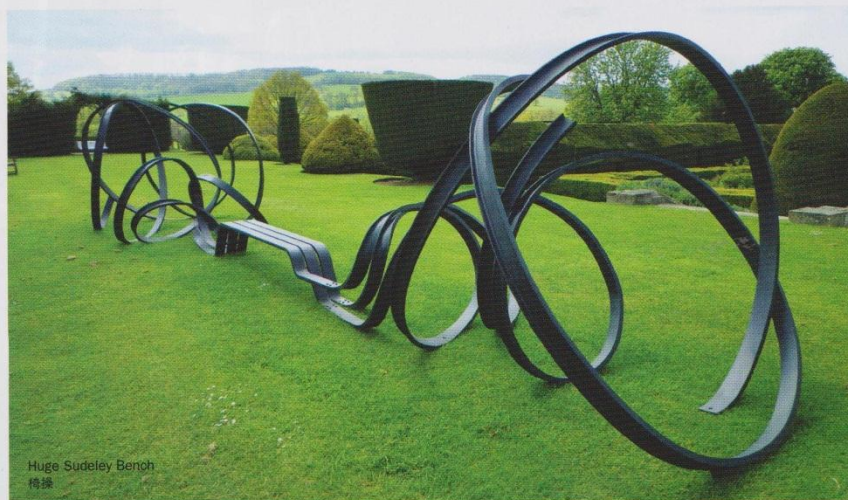
随着空间维度的加入，Pablo Reinoso开始创作雕塑，部分雕塑作品成为标志性雕塑。他创作的实物大小的Spaghetti Bâle长凳以普通的公园长凳为基础，将传统的直条横木变形为攀缘的常春藤盘绕缠绕的触角。每条横木均为手工雕刻，这样扭曲感

更加真实、充满活力的Huge Sudeley长凳进一步发挥了之前的创意，是Pablo Reinoso设计的第一个大型作品。他指导一组铸造技师使用水力机械将钢梁扭成各式各样的形状，形成雕塑和建筑的完美融合。

随着作品的国际知名度越来越高，Pablo Reinoso继续探寻实体、空间和时间之间的冲突。他说：“每次创作一个新作品，我都问自己，它会不会出现在我的书里，会不会在我的作品列表里有一席之地。”

Pablo Reinoso的作品曾在威尼斯双年展展出，巴黎、伦敦、纽约和布宜诺斯艾利斯的美术馆和画廊也展示过他的作品。他的首个亚洲个展近期在新加坡开幕，展览中包括一座新近完成的雕塑和过去两年中完成的15件雕塑。■■

《Pablo Reinoso个展》在新加坡Art Plural Gallery展出至2012年3月3日。电话：+65 6636 8360，网址：www.artpluralgallery.com



Huge Sudeley Bench
椅凳