

EMERGING LAB Art | Design

SPECIAL ISSUE PABLO DE LABORDE LASCARIS

THE ELEGANCE OF PLAY

BY CAROLE RINALDI

Pablo de Laborde Lascaris is a mixed media artist with an amazing artistic and technical universe. Winner of the 2013 International Emerging Artist Award of Dubai, Pablo, of Mexican origin has made a great impression on the international art scene.

Carole Rinaldi, Editor-in-chief of Emerging Lab tells you why.

Subtlety and playfulness, creative process in working order, illustration of an "about to". The work of Pablo de Laborde Lascaris is as light as a balloon, escaping us, always ready to fly away and surprise us.

How pleasant it is to be led into the universe of an artist who oscillates between rhythmic harmony and sacred, playful objects and cyclical performance, tactfulness and softness, poetry of the shapes and depth of sculpture. Because if he has a knack for capturing us through his magnetic performances, he can also let us contemplate the lines of strength of its dynamic aesthetic, which are expressed through the sweet fancy of the amazing works he invents.



STARBOARD

(2013)
392cm x 176cm x 176cm
Mixed Media

"This sculpture is the result of a series of studies I made on buoys.

While thinking about buoys in relation to the sea, I started to wonder how they might be affected by tide. It suddenly became interesting to lift the structure from the sea.

What if the tide disappeared all together, what kind of a landscape would it leave behind? The other elements within this piece are the sails, which are facing arbitrarily in all directions.

It's as if they might be searching or waiting for a breeze or gust to decide their path, yet the sculpture remains still and quiet. The static quality of the sculpture is rivalled by what we know of both the tides and the wind.

Its as if it's waiting in anticipation."

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RING TO RUNG



SCULPTURE AS A PLAYGROUND

While he denounces the static quality of the sculpture, all his work is directed towards the expression and translation of an internal temporality and a surrounding movement, an action to come. If not using the movement in its most literal sense, as some of the artists of kinetic art, it seeks to achieve a form of vitality in the search of balance, energy and interaction between each element.

Sculpture becomes both the support for his performance and the sign of his double. In search of fun, it is transformed into playground.

If he likes to divert toys (rocking horse, rocket or building blocks) and their mechanisms, he manages to stage them in a mixture of concentration and energy to give his sculptures all their strength and size.

His posture towards performances are always tinted with a mixture of inwardness, strength and elegance. It is actually not really creating a character that motivates him, but the way he clears himself as a sentient being to become and communicate the scope of the work itself.

CYCLE video



In « Cycle », Pablo is wearing 75 kg of sand encased in these bags with tips as surrounded by a row of soft and harmless dynamite. Pablo performing a peaceful ritual of an *all over* cyclical.

Absolute performance, so light, and more and more light to define the clockwise direction, the repetition of a spatiality close to the mechanics of spheres.

"In 'Rung' I produced a four-sided ladder attached to rockers. Through video one can experience the piece by observing how two men climb up its frame causing it to rock back and forth in rhythm."

"Video is a method of recording an action or process in my practice, rather than its narrative quality. I'm interested in questioning the conventional narrative of the medium by removing the beginning and the end from the storyline. The videos are able to flow in either direction, allowing the work to develop an open-ended interpretation without the constraints of a resolution. Run on a loop, one is able to appreciate the single framed mechanic motion for a flexible amount of time. Whether it be for 30 seconds or an hour, one is able to view the videos and appreciate them for what they are."



MAGNETIC PERFORMANCES

CYCLE drawings

As preparatory studies or as scenarios, as staging, manual or illustrations modes of a production and creation process, the accurate drawings of Pablo de Laborde Lascaris are evidence of the relevance of his thought, its origin and the full development of his works.

"We all find it hard to detach our existence from the screens that surround us. On the other hand I find few people are open to watching a video piece for its entire duration, as one approaches the work with an initial fear of commitment to it, myself included!"



THE WEIGHT OF A CHOICE

Pablo summoned all his energy and concentration in his performances and his body is becoming a material in its own. Often seen from the back or from a distance, he rarely puts forward the expression of his face in his videos, which gives an impression of neutrality.

In his work, everything is to be seen easily, but nothing is actually easy. With patience and pace, he rises, rendering light and hypnotic his intentionality in performance, as in his video performance "The Weight of a choice".

This performance oscillate from controlled rhythmic phases and random processes, calling the notion of infinity on the repetitive pattern. In "The Weight of a choice", the calligraphy of a moving back bearing the burden of several kg of sand rises into the air to better escape gravity.

In a posture that could be assigned to that of a symbolic crucifixion, the back of the artist accompanies the balance of time. His skin blends with the color of the sand and his body is transcended in a repetitive grace. Fascination for the hourglass' flow and the sand's majesty, flowing through the wave of time, becoming the loss, the heap, the leak.



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SAIL

"Sail was conceived out of two elements I wanted to combine, that of sails and chaos.

I wanted to capture the strength of the wind and let its force affect the direction in which I was walking, so I created a mechanism which I then strapped to my back.

Every time there was a weather warning, we would rush outside to try and capture the gale, but obviously the wind is changeable and unpredictable so it was difficult to work with.

As a result the piece is more about search and anticipation than the chaotic effects of wind on my body."



The model supports the project, increases it, defines and reveals it. It allows you to test a future employability.

"The forest I walk through is called Shelley's woods and is located in West Sussex near Chichester's Hospital School where I was Artist-in-Residence for two years. The woods are named after the British poet Percy Bysshe Shelley, who was also the husband of Mary Shelley, the author of Frankenstein. Apparently he used to walk there for inspiration."



Sail (2013)
Video (5280 x 720)
3:05mins.

It begins as a work of Delacroix, with this profile as wholly turned to the promise of destiny, with this sort of tragic and rebellious beauty.

Then it's a long movement that led Pablo in a bucolic forest with vernal accents. The tranquility of this forest's crossing and this quiet contemplation extends itself into the romantic aesthetics of a scene to be doubly landscape reminding Corot.

The dialogue between the sail and the dreaded action to advance despite the chaos. A single sail, as a fin, an unknown direction, a best against the current. Confrontation of the unpredictability of nature, with the will to draw his way.

Diptych expressing the freedom of the bird becoming a line in the unprinted canvas of the sky, alone able to embrace the vastness.

QUESTIONING THE STATIC REPUTATION OF SCULPTURE

"Sculpture has established itself traditionally as the sculptor carving the wooden block.

Contemporary sculpture is as far detached from that as possible!"

BATTLE SHIPS



In "Battleships", wooden ships intersect in a peaceful battle, with bent below their stained shells, large clay drops witnessers of their humid spice, as solid tears suspended to the thread of their formal conflict.



"When making Battleships, I was interested in the idea of creating a series of sculptures which played on balance to suggest motion within my work.

For this piece I thought I would build upwards on a series of intersecting rocks, and as a result the higher the sculptures got the more unstable they became.

This relationship in itself is beautiful to me as the more weight or mass the sculpture carries the more uncertain is it's outcome.

I then decided to suspend each sculpture by placing them on an abnormally high table, with threads coming off each of the pieces, putting them in different directions through the planks on the table.

On its underside, each thread is held in tension by a clay weight.



It's as if the line of each thread is drawing the different direction that the piece could take. The table itself created a dialogue between what is happening on top and the result underneath."

ENSEMBLE



"The experience of sculpture is about the materials, scale, and interaction, and the understanding of sculpture is unique in that we can walk around it, on it or be a part of it."

SALT TOWER



"My work aims to question this static reputation, by focusing on sculpture and its ability to move within a space through my interaction with it."

CUBE



" Wood has always been present in my work. It's a material that is considerably cheap and I'm often able to rescue it from skips, so it allows me to work without the pressure of expense.

The material is also organic and pure as well as being associated with construction and the foundations to most of our furniture or housing. Most importantly it can be recycled and altered into new combinations whether it be organic or geometric."

" Sand is intrusive, heavy, and almost a liquid, so my exploration of the material was initially concerned with finding a way to contain it while retaining its fluidity."

EXPERIMENTING MATERIALS

Sand, wood, often salvaged, the materials used by Pablo reflect the minimalist nobility and natural quality that connect his work to a form of timelessness and simplicity.

They emphasize his expertise and dexterity in his work on the raw or processed material, revealing his taste for a kind of design and craftsmanship. The final work is something of a merger between Duchamp and Penone.



His minimalism interpretation of materials and objects is oriented toward the constant search for innovation. The artist has a real ability to innovate and not be confined in a single language.

"Sand was part of a particular series of work produced in 2011, so I feel if I returned to working with the subject of sand at this point I could be at risk of repeating myself. I am currently looking to new materials to work with."

RUBBER EXPERIMENT



Something of Giuseppe Penone without the imprint of the artist's body. Minimalist perfection.

" The relationships I establish between wood and rubber, stand in contrast to each other establishing a bond or exchange between the two."



Pablo's researches on materials. When the final artwork emerges

" The relationship between form and concept evolves through a desire to produce work that is aesthetic whilst still poetic, working with materials through their social connotations and their physical restraints, two elements which one can not isolate from the final result."



NORMS

Metallic print of this black monumental sculpture contrasting with the fabric that supports, holds and accompany, before the form, crushed by the norms, swallows up the creator and steals up to his shadow.

INSIDE PABLO'S

"I'm very disciplined when it comes to working, I think it's important to keep making, even when you think nothing's there."



COLLAGE AS RENEWAL AND REFLECTION PROCESS

Pablo knows how to mix shapes and blur them to magnify them and achieve abstract expressions. From a kaleidoscopic burst, he uses and put in a distance the great puzzle of the final shape to recompose it and better translate its whole dynamic.

His last series of collages is a compendium of art and design in which one perceives some familiar objects converted into a multitude of fascinating forms.



"The best ideas come through nothingness; it's when one truly starts to play."



"If I'm too precious about my thoughts or time-management, my work tends to get serious and this creates a mental block on my creativity."

"As a result I guess I produce a lot of work! Most of which gets recycled but the few pieces that prevail are exemplary of my efforts."

SKIMMING STONES



"Skimming stones" must be one of the most poetic work of the artist.

ARTIST'S STATEMENT

"When it comes to video work, the most influential artists have been Francis Alys and Roman Signer."

"The artists that have influenced my practice tend to shift from year to year depending on what series I'm working on. Currently I'm very interested in contemporary Latin American art, notably Gabriel Orozco and Cildo Meireles, but I'm also interested in arte Povera artists such as Giuseppe Penone and Alighiero Boetti. These artists have the knowledge and ability to turn water into wine, quite literally. I love the idea of working from everyday objects, which would have otherwise been overlooked. The poetic simplicity is just bliss, so conceptually I think I look up to these artists."



ABOUT PABLO DE LABORDE LASCARIS

Pablo de Laborde Lascaris was born in Mexico in 1985.

He has been sculpting from an early age, learning the traditional techniques of sculpture in his mother's studio in Mexico City.^[1]

Under the encouragement of Mexico's artistic community, he was able to exhibit from an early age, exhibiting for the first time at Galeria Juan Martín at the age of 11.

After two years studying Sociology and Anthropology at Concordia University in Canada, he enrolled into a Fine Art degree in United Kingdom at Falmouth University, graduating with a First Class Degree in 2011.

He was then hired as an Artist-in-Residence at Christ's Hospital School, which gave him the opportunity of having two solo shows and a Bursary into the Royal Society of British Sculptors.

He is the winner of the 2nd edition of the International Emerging Artist Award 2012-2013. Thanks to the International Emerging Artist Award, he was offered representation by Galerie Gourvennec Ogor in Marseille and to take part in the jury panel of the award's third edition. He participated also to the Swab Art Fair with Gourvennec's gallery in Barcelona.

He is living and working in London, United Kingdom.

[1] Pablo's mother is the also talented sculptor Marina Lascaris.

PABLO'S INSPIRATIONS AND INFLUENCES

The references of Pablo de Laborde Lascaris support his conceptual and aesthetic positioning, both in research of the monumental and in a work in action, whether it is in playful universe tending towards the absurd, as those of Erwin Wurm or even in devices of Fischli and Weiss that give life to objects, or, as he himself says, through some major works by artists such as Richard Deacon and Roman Signer.

"In terms of form, my influence shifts slightly. As I'm concerned with how things are made, I think good craftsmanship is a quality that helps sculpture prevail through time, as well as establishing a universal understanding with its audience.

So my influences include Richard Deacon, and Rachael Whiteread."

"In the future I would like my work to develop in a number of ways. I'm interested in the idea of chaos and asymmetry to contrast with my current body of work. I'm also looking at working with new materials, such as textiles and possibly a structural substitute to wood. I think it's important to work out of your comfort zone in order to grow and develop your work. I'm also very keen on the idea of collaborations through video, so I intend to develop that aspect of my practice as well."

PABLO'S GALLERY

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Performance of Pitch by Didier Gourvennec Ogor & Pablo de Laborde Lascaris
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