



PABLO REINOSO

Tuscan Meanders

Project initiated by Caroline & Eric Freymond
with the participation of Amaury de La Moussaye

TUSCAN MEANDERS / MEANDRI TOSCANI

Titled "Tuscan Meanders", Pablo Reinoso's exhibition at La Tinaia brings together a selection of the artist's most emblematic works, chosen to create a dialogue with this special place surrounded by beautiful, typically Tuscan countryside, as well as new in-situ works conceived specifically for the Palazzo Al Bosco estate. Tracing his creative output over the last twenty years, this body of work unfolds in dialogue with the surrounding architectural and natural landscape, as part of an exploration of the issues that lie at the heart of the artist's thinking: the relationship between object, function and material, our relationship with the living, and the link between the works and the spaces in which they exist.

The Meanders invoked here are foremost those formed by the lines of wood that make up the artist's works, which meet and intertwine, tipping the objects they conceal into other territories. In his sculptures, chairs, benches, picture frames and even tools are freed from their function, following a growth impulse that overturns their structure and meaning. With the works in the "Thonet" series, which he has been developing since the early 2000s, the artist applies a logic of diversion, multiplication, and exuberance to one of the most recognisable objects in industrial design: the iconic Thonet N°14 chair, with which he creates new visual and imaginative situations. The elusive artwork scales the walls, offering a new point of view on the architecture of the space, destabilising our perception and our ways of inhabiting and moving within it. In "Prêt-à-Thonet", the sculpture literally becomes one with those who wear it, transforming its anatomy and the experience of the work - in a nod to Florence, which is and always has been a fashion capital.

With the "Spaghetti Bench" and "Frames" series, which he began in the mid-2000s and continues to this day, Pablo Reinoso has developed a logic of emancipation from the object through his work on the material, which overflows its structural framework, creating meandering shapes that evoke the sinuous growth of plant life. These works become a tribute to plant intelligence, to the arrangements that life adopts in order to perpetuate its growth. A synthesis of geometric and organic forms, "Dedale" (2020) consists of a wooden frame from which emerge curves that extend towards the limits of the surface and beyond it, spreading out freely in the space. With the two sculptures "Curly Bench" (2019) and "Retorno vegetal" (2023), this movement is taken to its extreme, to the point of colonising the space (the wood climbs the walls, conquering the architecture) or the object: the seat is transformed into a hybrid object whose original structure is barely recognisable. In this way, the work has been taken out of the realm of functionality, bearing witness to the resurgence of organic life. In an era of climate crisis, these sculptures offer a subtle reflection on the balances that govern our relationship with living things, calling on us to question and reconsider the balance of power between natural and human environments.

The movement that animates these sculptures is, above all, a metaphor for life: the life of matter that extends beyond the forms that freeze it, the second life of the "Tools" (2009-present), in which the object takes on the shapes of the earth it labours, such as "La Pala Rampante" (2009).

The "Tuscan Meanders" exhibition continues in the green spaces surrounding the Palazzo Al Bosco, where Pablo Reinoso has created a series of new in-situ works. Conceived in connection with the architecture and natural landscape of the estate, these sculptures - in this case, made out of metal - bear witness to the attention paid by the artist to the links that are created between his works and the spaces they inhabit. In the loggia, the artist has imagined a seat that fits into the building, to the extent that it integrates its architecture. Its metal curves run up the steps, acting as railings, then climb the ceiling until they emerge from the alcove and invade the façade of the building, like the intertwined branches of a climbing plant. With this work, which embraces the architecture of the site, the artist creates a link between human construction and natural landscape, which he subsequently reinforces with his "Chairs of Harmony", also installed in the gardens. Arranged in a semi-circle, these monumental seats, with their backrests rising towards the sky, invite users to interact with the work, to sit or stand, to gain height and to look at the natural and architectural spaces of the estate in a different way. It is a wonderful and unique way to catch a distant glimpse of Brunelleschi's dome in Florence! In the Meanders of the Palazzo Al Bosco, the works of Pablo Reinoso transform our perception, reinforcing the link between natural and human environments and encouraging new ways of relating between spaces, users, and myriad forms of life.





LaTinaia | AL BOSCO

PABLO REINOSO

Méandres Toscans



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BIOGRAPHY

Pablo Reinoso (born in Buenos Aires in 1955) is a multidisciplinary artist who has lived in Paris since 1978. Since the 1970s, he has been developing a protean body of work that spans the fields of sculpture, installation, design, architecture, and painting.

His thinking on the notions of object and functionality is at the heart of his artistic research. Using raw building materials or objects from architecture and design, his works seek to emancipate the object or material from its original function, often through a process of subversion. From the 2000s onwards, these questions took on a more concrete form in his work on the object of the seat, which runs through his artistic production of the time, notably in the "Thonet", "Spaghetti Bench" and "Garabatos" series.

Since the 1990s, Pablo Reinoso has also been developing work in a new medium: air, which is central to his series known as the "Breathing Works". Made from fabric and electric fans, these works inflate and deflate, in reference to the unconscious but universal act of breathing. Somewhere between sculpture and architecture, these installations question our relationship with time and with the living world, evoking the interdependence between natural and artificial elements, and the exchanges on which all forms of life depend.



The relationship with space is also at the heart of Pablo Reinoso's work. Often created in situ, his works maintain a deep connection with the places in which they are set, questioning our way of being in space, in terms of both perception and use. Anchored in public spaces and often monumental, these works have a social purpose by their very nature; within urban and natural environments, they encourage interaction between users, creating new opportunities for exchange, conversation, and encounters. Over the last few years, the artist has completed a number of large-scale projects in prestigious public places, including Lyon ("Nouages", 2013), the Palais de l'Élysée ("Racines de France", 2016), London ("We Watch You Too" and "Only Children's Bench", 2016), Buenos Aires ("Aires de Buenos Aires", 2019) and South Korea ("Busan Infinity Line", 2019).

Pablo Reinoso is sensitive to the issues of our time, particularly the climate crisis, and has explored these issues in his recent works, questioning the balances that govern human and natural ecosystems. Among his iconic works, the "Spaghetti Benches", the "Frames" and the "Garabatos" are above all a tribute to plant intelligence, to the arrangements it adopts in order to perpetuate its growth. Since 2020, the artist has also been developing a body of paintings that allow him to pursue his formal and conceptual thinking with fresh impetus.

Pablo Reinoso's work has been exposed in international institutions and in the context of large-scale artistic events, including the City of Paris Museum of Modern Art, the Centre Georges Pompidou, the Château de Chambord, the Buenos Aires Museum of Modern Art, the Museum of Arts and Design in New York, the Grassi Museum in Leipzig, the Boghossian Foundation in Bruxelles, the Tokyo Metropolitan Art Museum, the MUDAC in Lausanne, the CID - Centre of innovation and design at the Grand-Hornu, the Venice Biennale, the FIAC Hors-les-murs, the Bienal sur and AGORA, the Biennale of Bordeaux. His works are part of the collections of the MALBA and the Buenos Aires Modern Art Museum, the Fonds national d'art contemporain in Paris, the São Paulo Museum of Modern Art, the MACRO Rosario and the MUSAC in Spain.