

WADDINGTON CUSTOT

Press Release

Pablo Reinoso online exhibitions and gallery presentation

Digital Exhibitions

Special Focus: Part I | online from 4 September – 25 October 2020

Special Focus: Part II | online from 23 September – 25 October 2020

Gallery Presentation | 4 – 26 September 2020



This autumn, Waddington Custot celebrates the work of contemporary sculptor Pablo Reinoso. A pair of *Special Focus* exhibitions, launching online at intervals throughout the month of September, are complemented by a presentation of some of the artist's most iconic works in the Cork St gallery space.

These presentations, accessible both online and in person, seek to explore the Franco-Argentine artist's ongoing interest in the contemporary interaction between humanity and the environment. Having learned carpentry at an early age from his grandfather before going on to study marble sculpting in Carrara, Tuscany, in 1978, Reinoso's practice has always been intrinsically tied to the materials of his craft. His use of natural products, including wood, stone, marble and slate are often subverted by industrial components such as steel and brass, to chart both the destruction and required protection of the planet.

In *Up Rooted Medium* and *Articulation VI*, both of which are included in the first of the *Special Focus* exhibitions, the artist positions pieces of dead tree trunk inside metal structures. Man-made substances are seen to support the destroyed or decaying material, which can no longer survive on its own. The steel surround, which completes the missing foliage and tree top, also functions as a shield and acts as an armour for the tree trunk, suggesting that if intervention is brought on quickly enough the battle against pollution and climate change can be resolved. Through these works Reinoso invites the viewer to further consider relationships between man and the natural environment.

Reinoso's sculptural benches, for which he is widely known, have been publically installed at locations alongside the River Thames in London, beside the Quai Gillet in Lyon and on the south terrace of the Elysée Palace in Paris. The wooden structures of Reinoso's *Spaghetti Benches*, seen with *Curly Bench* and *Deroule*, mirror the organic forms and patterns of the material's beginnings. Fluid, tangled limbs grow from the benches themselves, spilling out and encroaching on the surrounding area. Reinoso invites the public to sit and occupy these locations, while also providing space for remnants of nature. The artist describes this as his testament to 'nature winning back territories that have been taken away by human actions... if we deregulate nature it can recover and grow back'.

Following recent events, Reinoso's benches have taken on further significance as people start to question and reimagine how public spaces can be used and occupied. Inside the gallery, similar bench works from the *Spaghetti* and *Garabatos* series are also displayed, encouraging the public to sit and contemplate human relationships with space, nature and the city.

NOTES TO EDITORS

Credit Lines

Pablo Reinoso Special Focus: Part I, runs online at Waddington Custot from 4 September – 25 October 2020

Pablo Reinoso Special Focus: Part II, runs online at Waddington Custot from 23 September – 25 October 2020

Pablo Reinoso at Waddington Custot Cork St runs from 4 September – 26 September 2020

Image

Pablo Reinoso, *Curly Bench*, 2019. ©Rodrigo Reinoso.

About Pablo Reinoso

Pablo Reinoso (b. 1955, Buenos Aires, Argentina) is an interdisciplinary artist known for his sculptures and public installations. Reinoso's passion for the arts developed from a young age. He went on to study architecture at the University of Buenos Aires, before fleeing to Paris in 1978 to escape the political upheaval. In 2002, his site-specific installation *Ashes to Ashes* was shown at Casa de Américas, Madrid to critical acclaim. A major work within his oeuvre, *Ashes to Ashes* confirmed Reinoso's preoccupation with the elements: water, fire and air. The installation presented order versus chaos, a visual contradiction between an industrially manufactured chair and a broken cascade of wooden floorboards; the duality recalled an essay written by Reinoso's father titled 'Rupture et ouverture' ('Breaking and opening'). Reinoso continued to explore the relationship between function and sculpture in his Thonet series, begun in 2004. The iconic Thonet chair was first produced in 1859 and was revolutionary in its simplicity of form and the functionality of its design. Reinoso's humorous performance piece 'Thoneteando' (2006) demonstrated the irony of disassembling and disabling furniture. This light-hearted approach remained in his subsequent series, *Spaghetti Bench* and *Garabatos* ('scribbles'), in which Reinoso adopted the similarly ubiquitous yet anonymous public bench. The series juxtaposes the downward, grounded action of sitting with the uplifting movement of centrifugal ribbons. The rhizomatic formations echo gnarled roots and tangled branches of trees, organic forms reminiscent of his earlier series *Articulations* (1970–80).

Reinoso's works are currently held in the collections of Museum of Modern Art of Buenos Aires, Fonds national d'art contemporain (Paris, France) Museum of Modern Art Sao Paulo, MACRO (Rosario, Argentina), MUSAC (Léon, Spain) and Malba (Buenos Aires, Argentina). Pablo Reinoso lives and works in Paris. He is represented in the UK by Waddington Custot.

About Waddington Custot

Waddington Custot was formed through the partnership of French art dealer Stephane Custot and long-time London art dealer, Leslie Waddington, in 2010. Located in Cork Street since 1958, formerly as Waddington Galleries, the gallery has a rich heritage and an international reputation for quality and expertise in works by modern and contemporary masters, with a particular focus on monumental sculpture.

The gallery has cemented its reputation over several decades for high quality and well-researched exhibitions of significant artists operating in the mid-twentieth century and beyond. Today, Waddington Custot represents heavyweight contemporary and modern artists and their estates including Peter Blake, David Annesley, Patrick Caulfield, Ian Davenport, Fabienne Verdier, Barry Flanagan, Allan d’Arcangelo, Jedd Novatt, Pablo Reinoso and Robert Indiana. The inventory includes works by important modern European artists including Jean Dubuffet, Pierre Soulages, Joan Miró, Nicolas de Staël, Josef Albers, Maria Helena Vieira da Silva, Fausto Melotti, and Antoni Tàpies. The gallery’s long-standing focus on heavyweight American artists continues through strong relationships with John Chamberlain, Peter Halley, Robert Rauschenberg, Frank Stella and John Wesley.
waddingtoncustot.com.

Gallery and Press Contact

Alice Barnett: alice@waddingtoncustot.com | +44 (0)7595463015