

Manuela de Laborde

PEANA



Manuela de Laborde (b. 1989, Mexico City) lives and works in Mexico City. At first glance, her work carries aesthetic and pleasure claims, right up to a tenuous range of sensations. However, its presentation is performative - soaked with temporality - and its purpose, conceptual. The work revolves around a quest to locate and isolate concepts built around tangible elements, to then create abstractions that regenerate their image and position their force within a new context. Virtual spaces rise and with them propositions for change. Her practice ponders on presence; greatly inspired by the simplicity of certain formations, the economic and exponential nature of proposals, the power of hosting bodies and the playful air of philosophical reverberations.

De Laborde has had solo and group exhibitions at Jardín 17 Barragán, Mexico City, MX; PEANA, Mexico City, MX; Galerie Anton Janizewski; Berlin, DEU, among others. She has participated in residencies at Light Cone, Paris, FR; Museo Rufino Tamayo, Mexico City, MX; and Internationale Kurzfilmtage Oberhausen, DE. Her films have been shown in numerous festivals including the New York Film Festival, NY, US; the BFI, London, UK; FICUNAM, Mexico City, MX; MoMa, New York, US. De Laborde has been awarded GRAND PRIX at 25fps Zagreb and JURY AWARD at 24th CUFF. She just finalized her first feature *The Backbone of Loss*; as well as, attended Atelier 105 - Post production residency with experimental documentary of Havana, CU. She was in charge of realizing the visuals for Camila Fuch during Mutek in Mexico City, MX

LIVES AND WORKS

CDMX, MX.

SELECTED EXHIBITIONS

- 2024** Casa Ideal, curated by Enrique Giner, Proyectos Multipropósito; CDMX, MX.
- 2022** Portrait of an artist, PEANA, CDMX, MX.
El duelo de una espina dorsal, Jardín 17, PEANA Off-site; CDMX, MX.
- 2021** 59th New York Film Festival. New York, US.
65th BFI London Film Festival - Thinking with other senses program. London, UK.
- 2020** International Film Festival Rotterdam - Bright Future Short. Rotterdam, NL.
La memoria que no recordamos, PEANA y LABOR; Monterrey, MX.
Museo Autoservicio, curated by Daniel Garza Usabiaga; CDMX, MX.
Splintered Subjects Along The Margin, Galerie Anton Janizewski; Berlin, DE.
Azúcar y saliva y vapor, más color verde clorofila, PEANA; Monterrey, MX.
- 2019** Studio Tezontle, Tenaza, Bienal de La Habana; Havana, CU.
Borealis Festival Sonido Arte experimental; Bergen, NO.
Second life, curated by José Esparza Chong Cuy presented at CONDO Complex CDMX, PEANA Off-site; CDMX, MX.
Festival El Nicho, Casa de Lago; CDMX, MX.
- 2018** Oberhausen Kurzfilmtage Residencia 2; Conditional Cinema, Curador: Mika Taanila. Oberhausen, DE.
ISM ISM ISM: Experimental Cinema in Latin America, Altered Surfaces - FILMFORUM; Los Angeles, US.
AWSW, Galeria Breve; CDMX, MX.
20th Contemporary Art Festival Sesc_Videobrasil 2017 FILMADRID. Madrid, ES.
Lima independiente Film Fest.Lima, PE.
Singapore International Festival of Arts. Singapore, SGP.
24th Chicago Underground Film Festival. Chicago, US.
Cineteca Nacional CDMX, MX.
Milwaukee Underground Film Festival. Milwaukee, US.
MOMA + FSLC - New Directors/New Film. New York, US.
- 2014** 4 Failed Films, C113, CalArts; Los Angeles, US.
- 2013** SUN con musica en vivo Camila Fuchs, London MexFest; London, UK.
- 2012** Maquettes, Generator Projects Gallery; Dundee, SCT.

EDUCATION

- 2013-2016** MA in Film, California Institute of The Arts, US.
- 2007-2011** VA in Visual Arts, Edinburgh College of Arts, UK.
- 2009-2010** Akademie Der Bildenden Kunste München, DE.

RESIDENCIES

- 2022** Light Cone Atelier 105 | Post production residency, film: Fiñe - a result of Havana Biennial
- 2018-2022** Oberhausen Kurzfilmtage | Conditional Cinema Program, Curator: Mika Taanila.
- 2020-2021** Tamayo Museum of Contemporary Art | Project: -ito / -ita, workshops for/with children on abstraction.
- 2019** LIFT Toronto | Post production residency, film: Ficciones

OTHER COLLABORATIONS

- 2023** Visuals for Camila Fuch, Mutek; CDMX, MX
- 2013-2022** Camila Fuchs Image content creator - Vinyl covers and concert visuals.
- 2018** - On -ito / -ita project a children's workshops on art and abstraction.

Selected Projects

Retrato de un Artista/ Portrait of an Artist

PEANA; CDMX, MX. 2022

Azúcar y Saliva y Vapor, Más Color Verde Clorofila

PEANA; Monterrey, MX. 2020

Ficciones

Triennial commission, Conditional Cinema, Oberhausen Film Festival;
North Rhine-Westphalia, GER. 2018

Film: As Without So Within

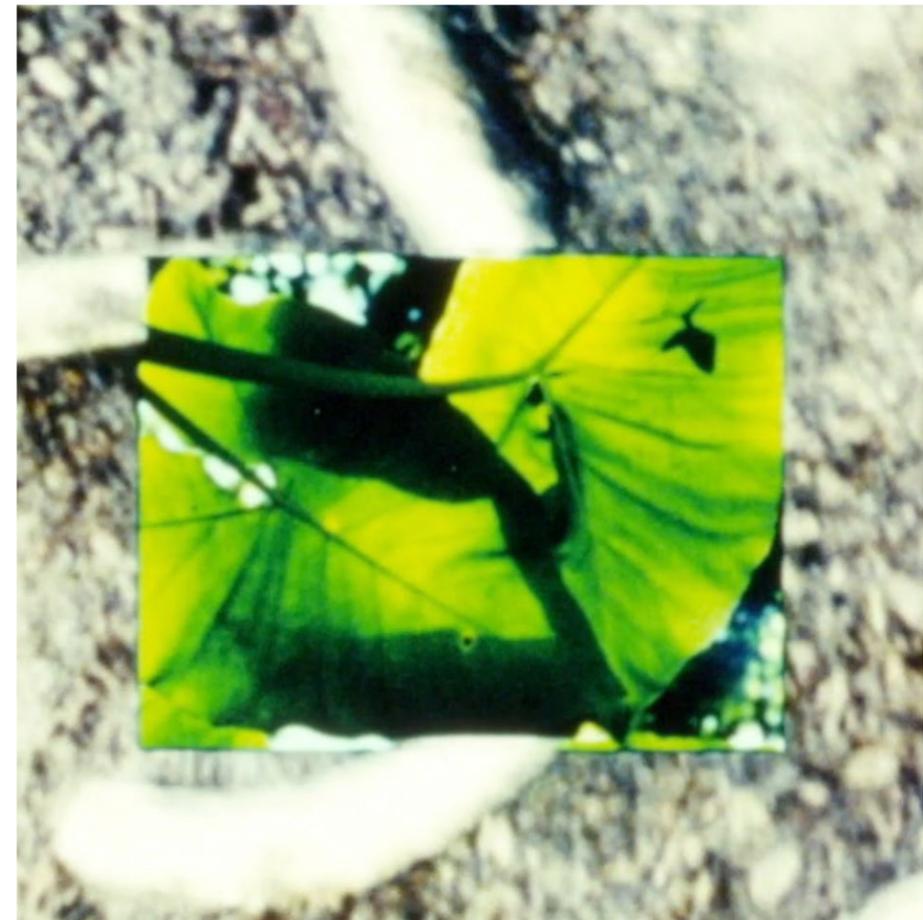
24'38" , 16mm, 35mm, Color- Sound, 2016

4 Failed Films

Solo Show C114, CalArts; Los Angeles, US.

Maquettes

Generator Projects; Dundee, SCT.





Retrato de un Artista / Portrait of an Artist

PEANA; CDMX, 2022.

Retrato de un Artista / Portrait of an Artist is the first exhibition in PEANA's new space in Mexico City with the participation of Adrián S. Bará, Ana Mazzei, ASMA, Carlos H. Matos, Manuela de Laborde in collaboration with Luis Orozco Madero, Manuela García, Lucas Cantú, Rodrigo Hernández and Ximena Garrido-Lecca. Each artist presents a different strategy that responds to the concept of the portrait, linked to the space and its architecture. By definition, Portrait, means to retract or to bring something from the past into the present - like a memory - in order to describe a person or a place. The exhibition seeks to break down the portrait format and to rethink it from a new standpoint.

retrato
de
un
artista

retrato
de
un
artista

portrait
of
an
artist

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retrato
de
un
artista

retrato
de
un
artista

Azúcar y Saliva y Vapor, Más Color Verde Clorofila

PEANA, Monterrey, MX. 2020

Azúcar y saliva y vapor, más color verde clorofila is presented in two simultaneous but opposing spaces, one physical and one virtual. In our Project Room De Laborde presents her most recent film “Azúcar y saliva y vapor” (2020) –made in collaboration with Sol Oosel and with the support of FICUNAM– in which she pursues a cinematographic desire of being immersive and three-dimensional, at times on almost suffocating levels.

In this same space and accompanying the projection is “La parte de una película fijada en color verde clorofila”, a work that employs glass and resin to present two stills from “Viveros” (2014), and through which a link is established with the second stage of the project’s development: over the course of the exhibition, “Viveros” will be presented as part of our online viewing room. This film, made of a strip of printed photographs of Mexican viveros and parks, explores an almost palpable cinematographic sensory experience free of evident narrative.

All throughout the unfolding of the project’s dual presentation is a formal restlessness expressed in different configurations, a restlessness that – appealing to a sensory activation of the materials, the spectator, and the space– incites an exploration of that which is alive.

<https://peana.co/viewing-rooms/viveros/>







Installation view
Azúcar y Saliva y Vapor, Más Color Verde Clorofila
PEANA, Monterrey, MX, 2020

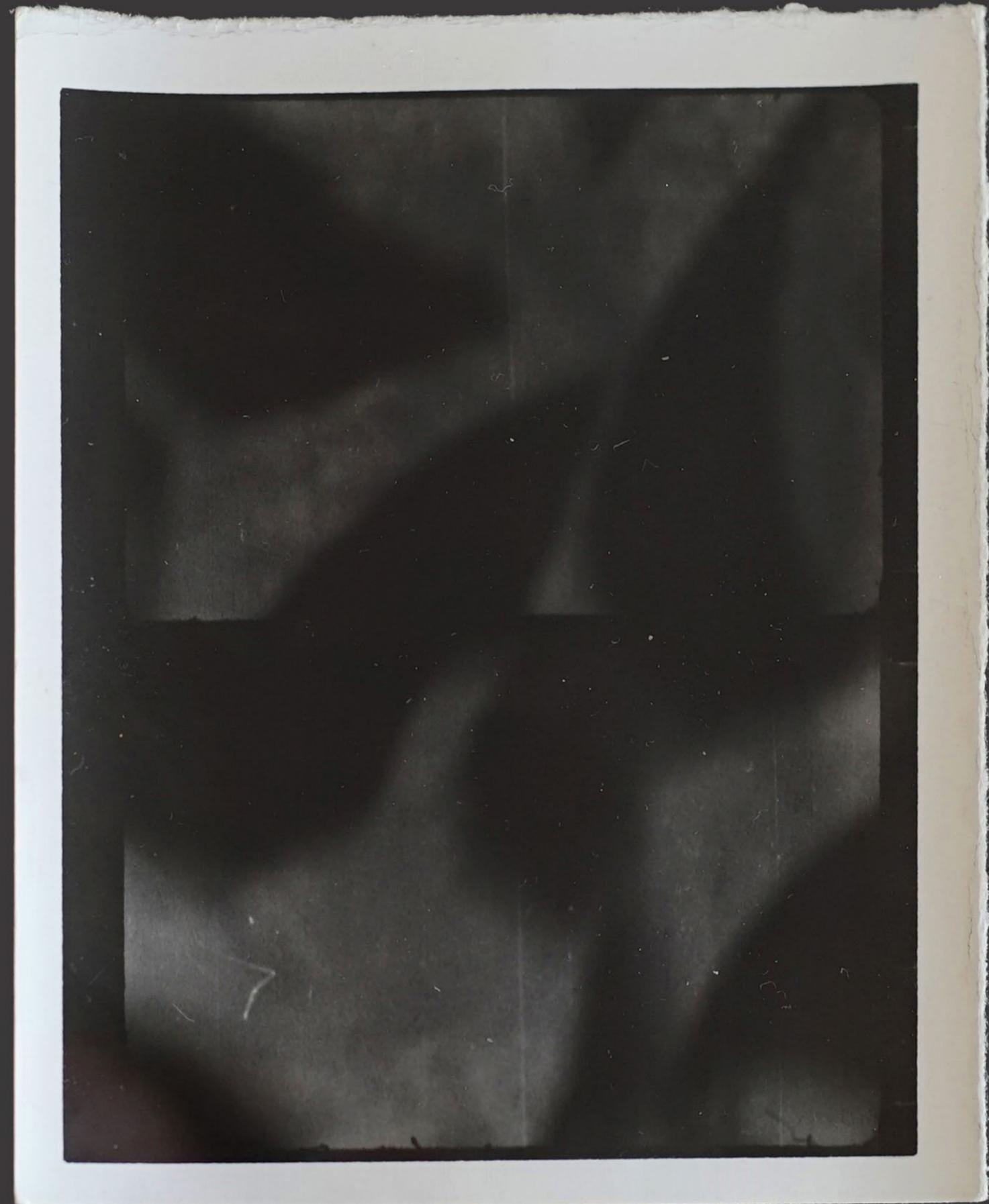
Ficciones

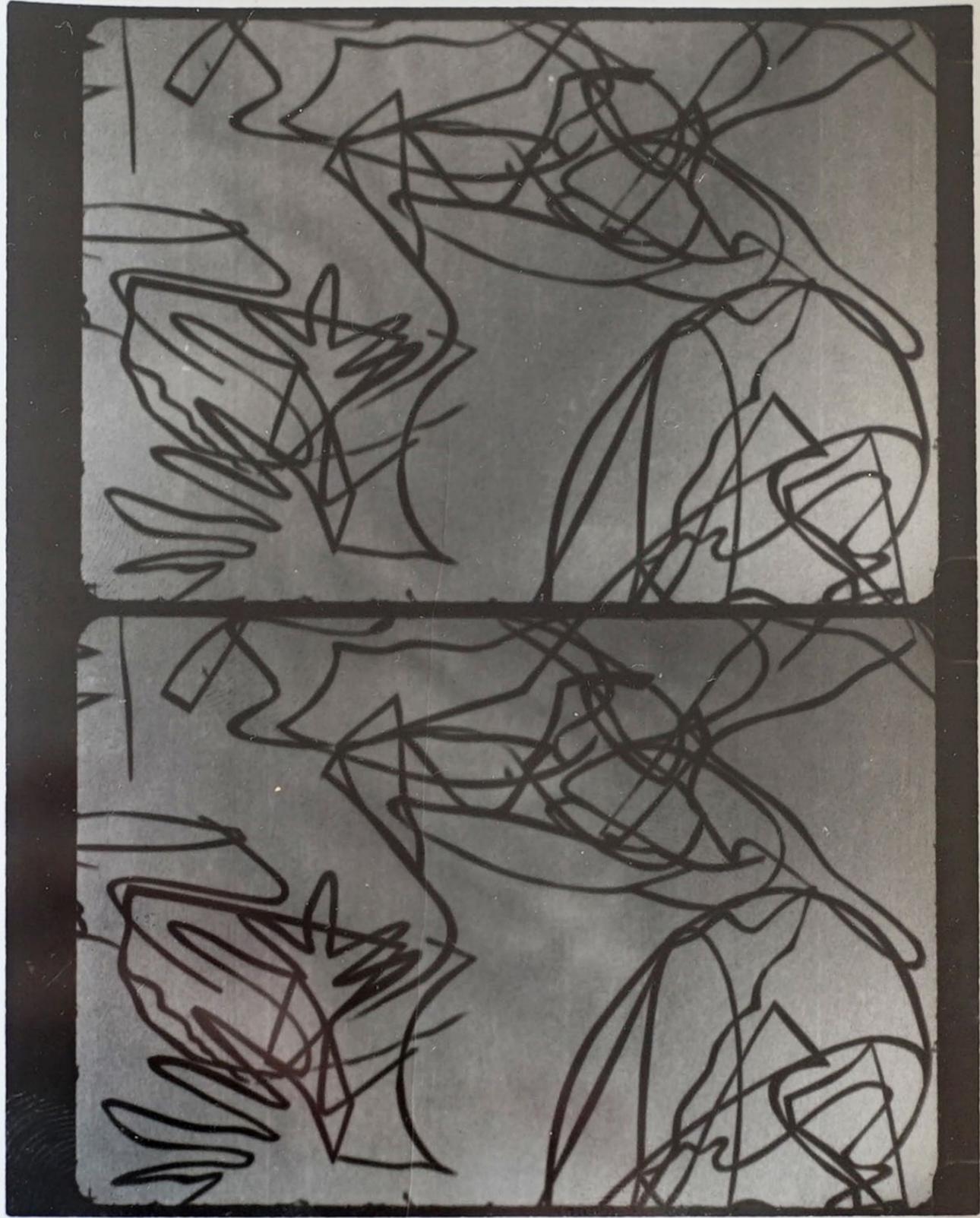
Triennial commission, Conditional Cinema, Oberhausen Film Festival;
North Rhine-Westphalia, GER. 2018

In 2018 a series of ceramic sculptures, whose forms were the result of playful drawings of vegetable life, were sent to Oberhausen and 'planted' with moss during a theatrical performance. Through sculptural presence, life projection, performance and sound, the work was exploring ideas regarding the immediate and the intimate: touch and vegetable life, meditation, the perspective of reproductions and creative feedbacks, our 'expectations' on films and 'make believe'. Local collaborators have adopted the works, and are taking care of them at home to explore at what moment a film ends and how far the role of a film festival extends into a community. In the everyday life of their hosts, these sculptures have transformed themselves into a living ecosystem and symbols for thoughts on rebellion and ritual, material economy and bioethics (specially looking at Michael Marder's Plant Thinking philosophy). During 2019, these works will be the actors, which will be recorded from a mobile structure equipped with super 8 cameras. hanging. overlooking. Both, the rushes and the installation will be presented. The captured footage will lead to the construction of a film in 2020.

Documentation of expanded cinema performance at Oberhausen
Film Festival 2018

<https://www.kurzfilmtage.de/en/festival/looking-back/>





ficciones





Artwork detail
Ficciones I
Triennial commission for Conditional Cinema
Oberhausen Film Festival, 2018 - 2020

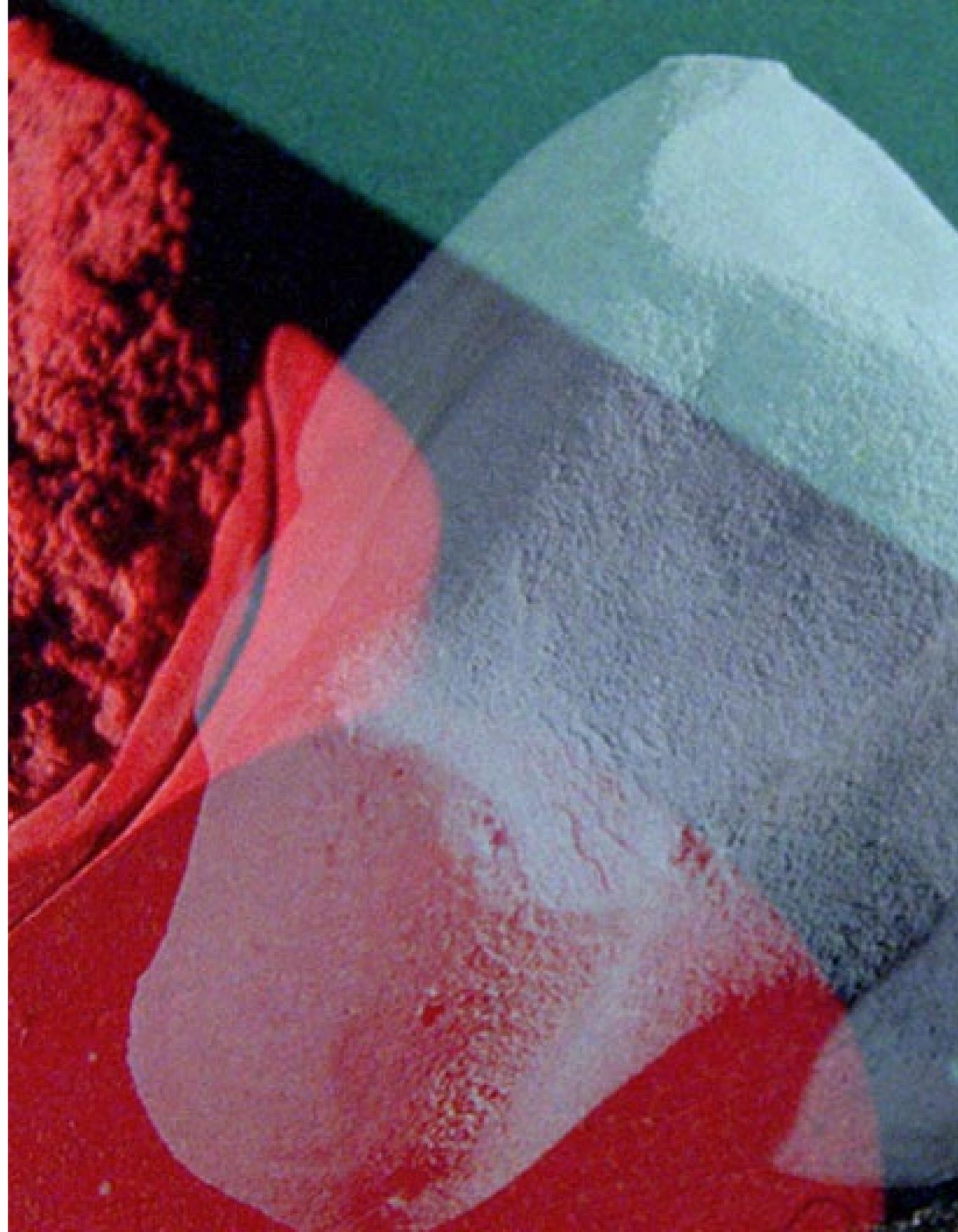
Film: As Without So Within

24'38", 16mm + 35mm, Color, Sound, 2016

Conceptually informed by the artist's active Qilmgoing, AS WITHOUT SO WITHIN takes as its point of departure prop sculptures. These are studied through hybrid techniques of framing and superimposition to present - in the form of a theatrical construct - a virtual exploration into the possibility that the surfaces of things are entities worthy of their own depth for and in themselves. The work unleashes the demand of these profane objects to be seen, and to be confronted as such.

<https://vimeo.com/160776169>

Password:AWSW





4 Failed Films

Solo Show C114, CalArts; Los Angeles, US.

No chronotope in their translations,
As if their lack of color was their limitation
Because of so: they are not the work,
Just prototypes, bones that never made it to the moving-image world.
Each, with independent miniature dramas become the objects of a
study, documentation of a frozen process.
And although the exhibition space makes of things neat presentations,
a transparent curtain standing between the human eye and the altered
tumbleweed branch calls to our attention the lack of spectacle.
A spectacle we suddenly come to worship, next to the notion of
failure, as a privileged experience, a here-and-now that could never be
translated as such with an artificial lens.
Only binary vision and the human mind can ignite the
play of courageous colors, reds in the foreground, in split conflict with
the shy parts of the visible spectrum, blues at a distance.
It proposes
'A world is still in process of taking place'
In the meantime, nature is seen as if it were an artifice.
This failure to be films is a sense of double loss.
Tumbleweed dies, comes detached, guarantees its collective
existence, travels to spread its seeds - movement powered by wind;
we could say it is always alive through its activity.
Life exceeds its small definition.
Again brought to the exhibition space becomes only the image of itself,
a hologram caught in a Ping-Pong game between dimensions.
Something similar is happening to the others too,
Becoming is The Ghost.
None of these are.



Maquettes

Generator Projects; Dundee, SCT.

These Maquettes resulted in pieces which aim to frame and align an iconic motive (eg. a sunset) on form. The objects inside the models are recycled or cheap. Some of them came from blueprints of imagined exhibitions for which I lacked funding, for which reason I decided to explore the actual forms of proposals, as a mean to reduce my works to a simple gesture, rather than a costly installation. This 'failure' raised questions, coming to the conclusion that there was too great of a force driving all to make, each time, more ambitious works (in production rather than concept), which inevitably were more expensive. The art world more confidently seemed to justify the blown up to the point of impersonal swelling. Young artists often, tensing, and doubly stressing to produce oversized work, which results to be non-representative of their financial capabilities or, more generally, their form of living. The twofold power of maquettes, proposals, and blueprints offered me the chance to step away from that dynamic, breath, and finally finding means of expression and critique.





Installation view
Maquettes
Generator Projects, Dundee, UK

PEANA

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