

# El duelo de una espina dorsal

Manuela de Laborde

PEANA

## **MANUELA DE LABORDE**

Her art and cinema practice meditates upon the materiality of things right up to their possible virtuality, is composed by minimalist works inspired by simplicity of expression, the economy of proposals and the place of exhibition.

In 2021 Laborde had her first retrospective at DocumentaMadrid and was previously artist-in-residence for the Tamayo Museum with her educational project -ito/-ita, also resident at LIFT (Link of Independent Filmmakers in Toronto, CA) and resident director of the Internationale Kurzfilmtage Oberhausen - Conditional Cinema Program (2018-2022) for the production of her film, Ficciones. recently presented at the New York Film Festival (NYFF) and the BFI London Film Festival. Her thesis film, AS WITHOUT SO WITHIN, was selected by more than 20 festivals among them; MoMa + FSLC, the 20th Sesc\_ Videobrasil Contemporary Art Festival, Toronto International Film Festival and Rotterdam International Film Festival. In 2019 she presented, together with Jenny Berger Myhre, the piece Notes and notes and notes... at Casa de Lago, CDMX and Borealis Festival for Experimental Music.

## **EDUCATION**

**2013-2016** Maestria de cine, California Institute of The Arts, US

**2007 - 2011** Licenciatura de Artes Plásticas Edinburgh College of Arts, GBR

**2009-2010** Akademie Der Bildenden Kunste München, DEU

## **SELECTED EXHIBITIONS**

**2020** La memoria que no recordamos, PEANA y LABOR; Monterrey, MX

**2020** Museo Autoservicio, curated by Daniel Garza Usabiaga; Ciudad de México, MX

**2020** Splintered Subjects Along The Margin, Galerie Anton Janizewski; Berlin, DE

**2020** Azúcar y saliva y vapor, más color verde clorofila, PEANA; Monterrey, MX

**2019** Studio Tezontle, Tenaza, Bienal de La Habana; Havana, CU

**2019** Borealis Festival Sonido Arte experimental; Bergen, NO

**2019** Second life, Curated by José Esparza Chong Cuy presented at CONDO Complex CDMX 2019; PEANA Off-site; Ciudad de México, MX

**2019** Festival El Nicho, Casa de Lago; Ciudad de México, MX

**2018** Oberhausen Kurzfilmtage Residencia 2; Conditional Cinema, Curador: Mika Taanila. Oberhausen, DE

**2017** ISM ISM ISM: Experimental Cinema in Latin America, Altered Surfaces – FILMFORUM. Los Angeles, US

**2017** AWSW, Galeria Breve, Ciudad de Mexico, MX

**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

## **SCREENINGS**

**2017** 20th Contemporary Art Festival Sesc\_Videobrasil 2017 FILMADRID

**2017** Lima independiente Film Fest

**2017** Singapore International Festival of Arts

**2017** Arsenal Cinema James Lattimer Programme 2017 30th Anniversary of Sala Redenção

**2017** 24th Chicago Underground Film Festival

**2017** Cineteca Nacional CDMX

**2017** Milwaukee Underground Film Festival

**2017** MOMA + FSLC - New Directors/New Film

## **FILMOGRAPHY SHOWREEL**

<https://vimeo.com/285537044> <http://manueladelaborde.com/>

## **El duelo de una espina dorsal**

An exhibition and film by Manuela de Laborde

Some cuts are so subtle that they are almost imperceptible. Others are so marked that they distort everything. The cuts that shape a story sometimes appear to be definitive, like moments or breaks that dictate a linear trajectory. But there are times when a spine cuts in such a way that it reorganizes the order and changes the interpretation of what happened.

The backbone of this exhibition is Cinema. An ideal cinema where film and its fiction stop and expand to think about its cuts, understand its form, and question its image. In this cinema, movements become objects, images fold are cut, and thoughts are enunciated as a stream of consciousness that flows by its own inertia.

Through an essay film titled *The backbone of loss and other objects* that emerge from it, Manuela de Laborde, filmmaker and visual artist, seeks to give shape to narrative. Like a chiropractor twisting a back to adjust the energies of a body, *The backbone of loss* twists and reorganizes the linearity of her fiction to make her own SSSinema.

In Manuela's extended SSSinema memories chase gestures that were once warm. There is no projection, screen, seats, or corners. It's a concave place, like the eye, that makes everything part of it—even dreams. Within this SSSinema there are personal reflections that only make sense there, such as the invisible nod to Henri Rousseau's *The Snake Charmer*, which early on inspired many of the ideas behind this exhibition. Manuela interprets Rousseau's painting as a metaphor of an inverted cinema's theater: the moon being the projector, the charmer and her snakes are everything that exists outside the screen, and the wild surroundings are the representation of what would normally be within the screen.

*El duelo de una espina dorsal* explores the impossibility of capturing the totality of a story in an image, or in an object, or in anything. Following the expansive tradition that once led some weaving departments to become mixed media departments, Manuela weaves palm and film, to continue expanding her understanding of cinema, its narrative, and the creation-myth.

— José Esparza Chong Cuy







**Manuela de Laborde**

Un título, 2022

Thread and dyed fabric

38.5 x 26 x 3.5 cm

15.1 x 10.2 x 1.3 in





**Manuela de Laborde**  
Doble y desplazamiento, 2022  
Chrome steel  
27 x 95 x 23 cm  
10.6 x 37.2 x 9 in







**Manuela de Laborde**

Luis Carricaburu, 2021

16mm digitized with pixel missing animation

Variable dimensions





**Manuela de Laborde**  
Bailarines y el tapete, 2021  
Wire and thread  
30 x 17 x 17 cm  
11.8 x 6.6 x 6.6 in





**Manuela de Laborde**

Lo que tiene tiempo, 2022

Palm, steel and nylon

170 x 85 x 40 / 170 x 100 cm

66.9 x 33.4 x 15.7 / 66.9 x 39.3 in





**Manuela de Laborde**

Hasta las piedras, quietas, vistas de cerca tienen acantilados con cicatrices, 2021

Minerals and mdf

45 x 45 x 4 cm

17.7 x 17.7 x 1.5 in





**Manuela de Laborde**

Lenguas en cuenca, cuchareando el aire con clorofila, 2022

Ceramic and latex

79 x 19 x 10 cm

31.1 x 7.4 x 3.9 in





**Manuela de Laborde**  
Que sea muy fisico, 2021  
Glass  
59 x 20 / 44 x 18 cm  
23.2 x 7.8 / 17.3 x 7 in





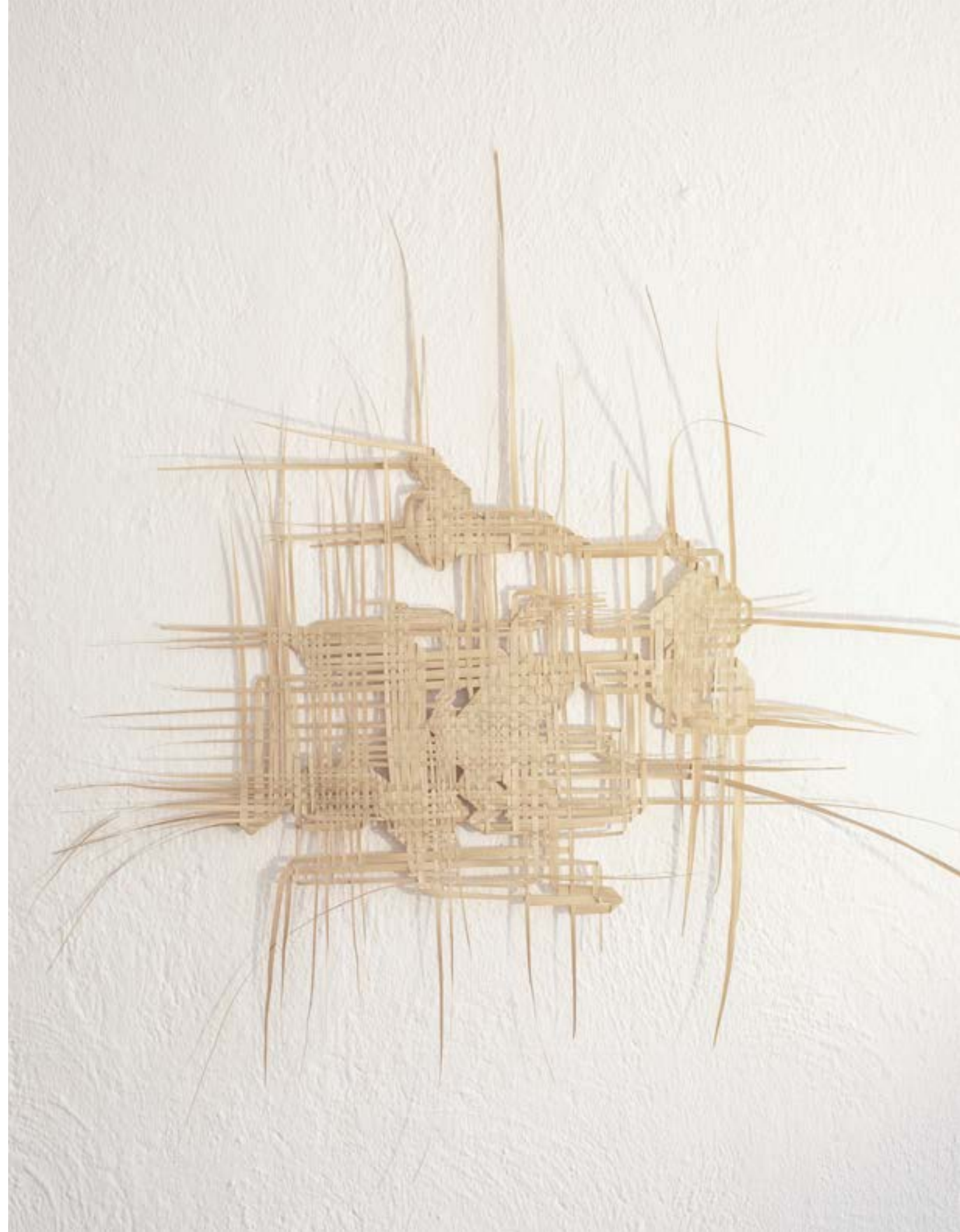
**Manuela de Laborde**

Video Matriz, 2021

Palm, light and paper reguilete with mini dc motor.

120 x 120 cm

47.2 x 47.2 in







**Manuela de Laborde**  
Maqueta de fruta alucinógena, 2021  
Ceramic, paint and resin  
10 x 12 x 9 cm  
3.9 x 4.7 x 3.5 in



**Manuela de Laborde**  
En el centro una cortina, 2021  
Digital printing on silk  
160 x 140 cm  
62.9 x 55.1 in





**Manuela de Laborde**

Ir afuera se volvió íntimo - una animación variante, 2022

Carousel





**Manuela de Laborde**  
Maqueta SSSine ideal, 2021  
Resin, mdf and velvet  
14.5 x 49 x 36 cm  
5.7 x 19.2 x 14.1 in  
Unique + 1AP



**Manuela de Laborde**

Al caer, el párpado: ficción, 2021

Ceramics

22 x 43 x 30 cm

8.6 x 16.9 x 11.8 in

Ed 1 of 3 + 1 AP





**Manuela de Laborde**  
Render ó mini escencia, 2021  
Wire, thread and resin  
21 cm  
8.2 in







**PEANA**

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