

Emmanuel Lafont

Selected works

Emmanuel Lafont investigates and challenges various facets of the human condition, such as artificial constructs, imagination, and everyday experiences. Shifting between ordinary and surreal, the artist's distinctive visual language is based on his personal world perception and current emotional state. Lafont thereby metamorphoses reality via the reinterpretation of familiar objects in unconventional contexts to awake multiple levels of association and reference. Passage of time, a recurring theme in his oeuvre, adds a tension to the pieces through its, often invisible, presence, engaging the viewer on both emotional and intellectual levels.

Emmanuel Lafont is a multidisciplinary artist and illustrator, born in Buenos-Aires in 1980. After he studied Fine Arts at the University of Cordoba (Argentina), the artist worked in the South Florida Art Centre (Miami) with Annie Wharton. The atmosphere of Miami, characterized by the blend of pop-culture and design, had a profound impact on his approach. Later Lafont based in Málaga (Spain), where he also had experience as a cultural manager, developing interdisciplinary projects in collaboration with theater directors, actors, musicians, video directors, writers and other artists. His creative formation was shaped by the influences of such figures as BLU, Rene Magritte, M. C. Escher, Goya, Lucian Freud among many others. At the moment, Lafont collaborates with various design, architecture and photography studios such as Narita Estudio, La Madre de los Beatles (Malaga), Stone Design (Madrid), Creative Division (Barcelona) and ARTQ (Italy), illustrating editorial and multimedia projects, customizing furniture, and as a concept artist in general. Additionally, he works as an illustrator for BBC articles. In 2014 Lafont released his first illustrated album " LA OTRA MITAD/THE OTHER HALF " from the publisher CANICA BOOKS.

Highly artisanal mediums such as engraving, lithography, installation and drawing, in which the artist operates, mirror his method of exploring and articulating ideas: Densely detailed objects demand meticulous analysis of Lafont's work, prolonging both the creative process and the viewer's interpretation of the motifs. The artist organizes these pictorial elements into a cohesive system, where each component carries an independent meaning while contributing to an overall semantic expression. His interest lay in the coexistence of multiple spatial dimensions through the principles of accretion, interdependence and contradiction. Generated sense of immersion and dynamism allows the observer to wander between paradoxically reconfigured structures as in the labyrinth of his own mind.

The resulting intricate compositional and formal arrangements convey narratives, where characters constantly cross the line between fictional and real. Thus the artist deconstructs habitual patterns, filling the gaps of unconscious perception with imagined scenarios: Objects and settings adopted from everyday life undergo a surreal distortion and appear foreign. Through the recontextualization of ordinary items from unusual perspectives and renewed meanings, Lafont prompts observers to reconsider the hidden complexities within their surroundings and transcend the constraints of the cognition.



2015

"#Mira" - 6a Art Gallery, Palma de Mallorca, Spain

"La Térmica Creadores" - La Térmica, Malaga, Spain

"A-Salto" - House of the Province, Provincial Council of Seville, Spain

"Made in Spain" - Contemporary Art Center, Malaga, Spain

"Collage" - Gallery 6a, Palma de Mallorca, Spain

2014

"Bestiario Floral" - Port Museum, Malaga, Spain

"Los Extremos" - Provincial Cultural Center of Malaga, Spain

"La Otra Mitad" - Sostoa House, Malaga, Spain

"Km 0" - Yusto/Giner Gallery, Marbella, Spain

2013

"Day Use" - Room Art Fair #3, Madrid, Spain

"Palabras e imágen en el proceso creativo" - Cánovas Theater, Malaga, Spain

"Malagorée" - Relais de l'Espadon, Dakar, Senegal

2011

"Alterazioni Visive" - Arcidosso Castle, Italy

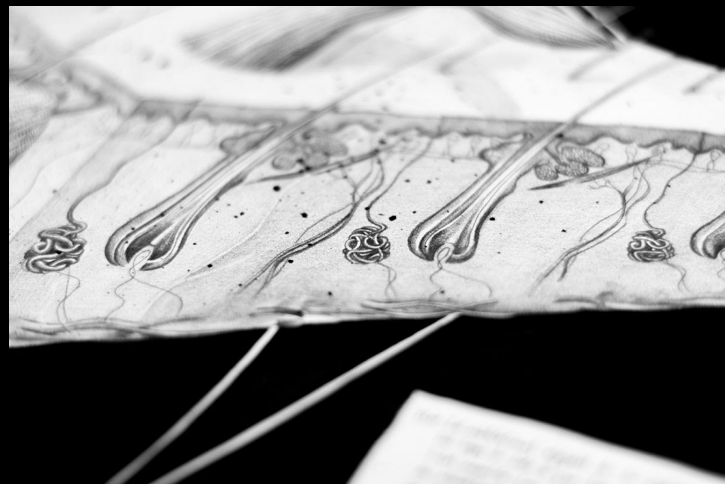
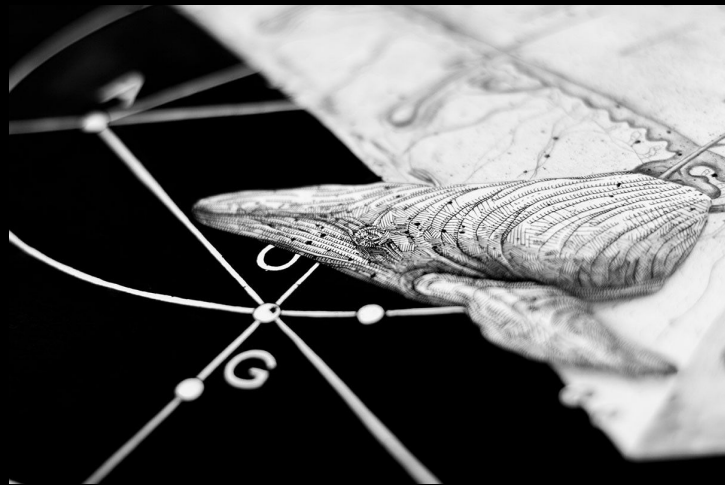
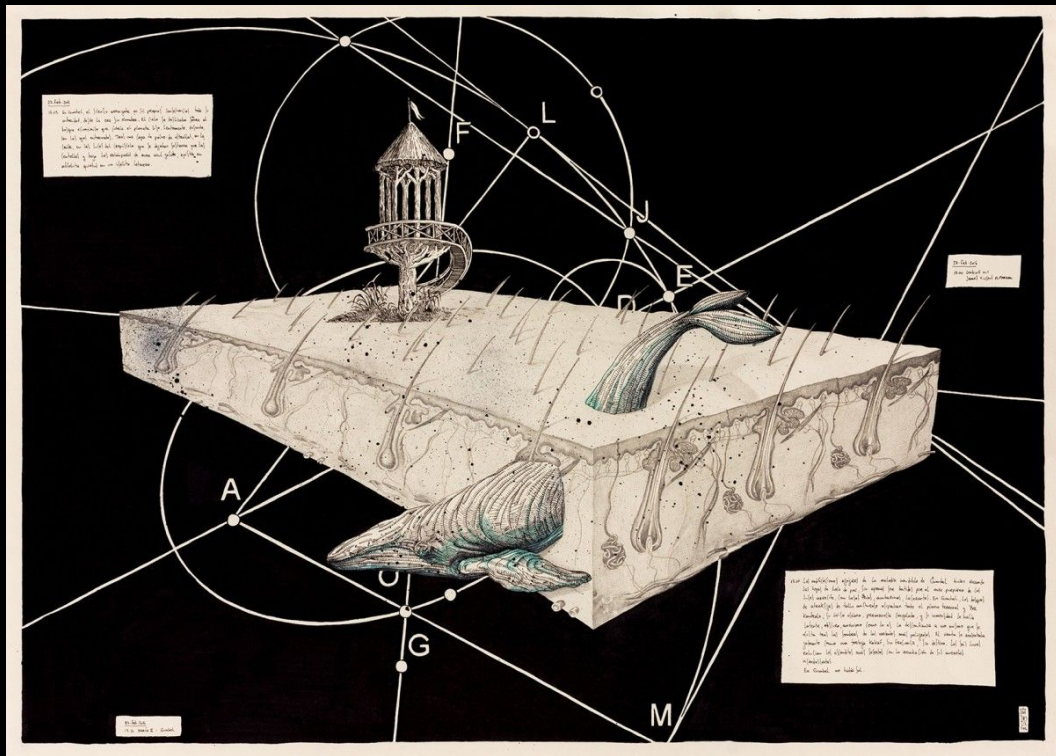
Why are you called 'imaginative representer of ideas'?

Not to pigeonhole myself. I usually draw and make collages. But I also play with installations, writing, painting, or collaborating with other artists and professionals from different disciplines such as design, music, animation, film, and theater. I don't have a language or a specific aesthetic. It always varies depending on the topic I am working on. However, the objective is the same: to represent ideas and emotions. This is how I feel: a representer of ideas.

What is autobiographical about your work?

It is impossible to completely separate yourself from yourself. Even when you work on topics totally foreign to you. Because inevitably the vision that one gives to each piece is conditioned by our state of mind, daily stress, opinions based on personal experiences, etc. At the same time I draw, I breathe. If it takes me 1 week to finish a drawing. I'm not the same person I was when I started it. So I feel like everything I do carries something autobiographical. And obviously, many times, I like to work on what happens to me.





Parte II
 42 x 59 cm
 Graphite and ink on paper
 2014

Las Aristas



Arista I
30 x 35 cm
Lithograph printed on 300gr Somerset velvet antique white paper.
2014



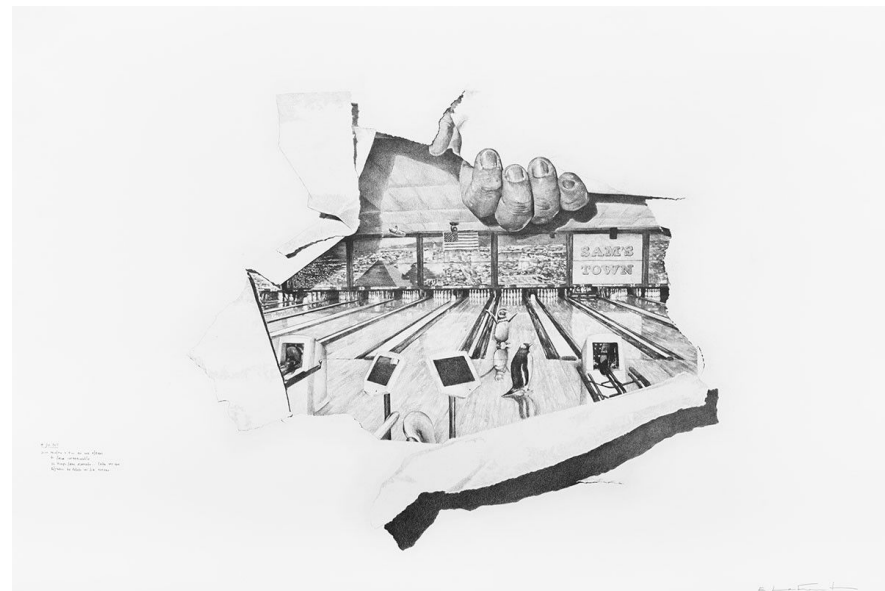
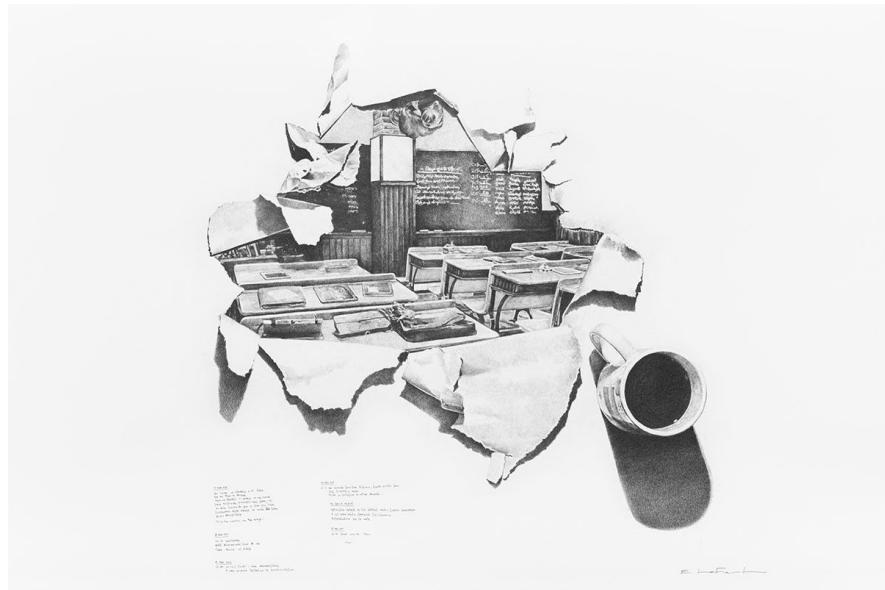
Arista II
30 x 35 cm
Lithograph printed on 300gr Somerset velvet antique white paper.
2014



Arista V
30 x 35 cm
Lithograph printed on 300gr Somerset velvet antique white paper.
2014

Greetings From Silence

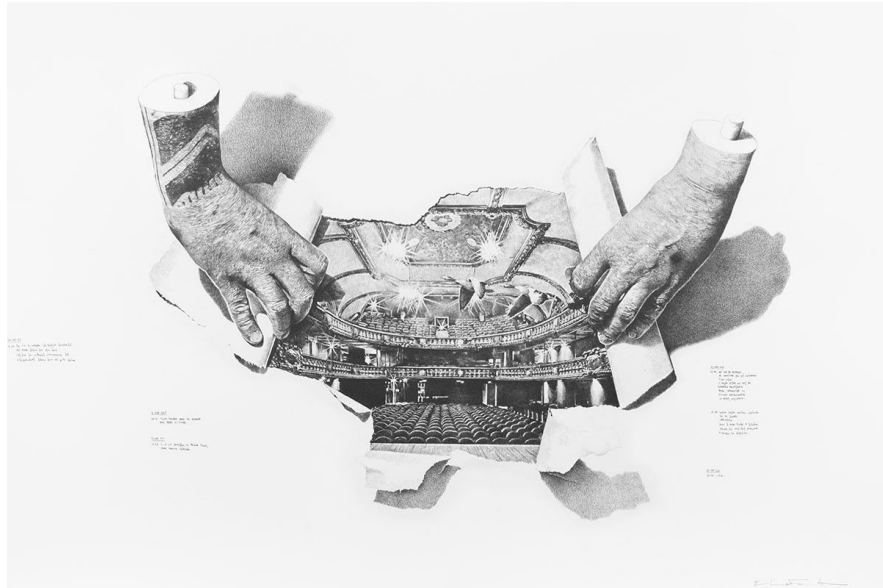
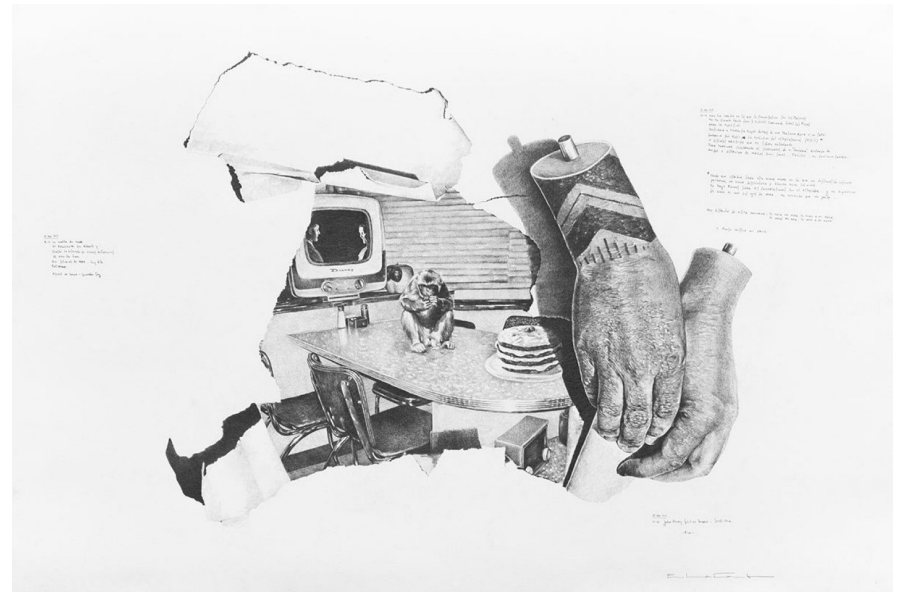
Bowling
Graphite on paper + objects
50 x 70 cm
2015



Aula
Graphite on paper + objects
50 x 70 cm
2015

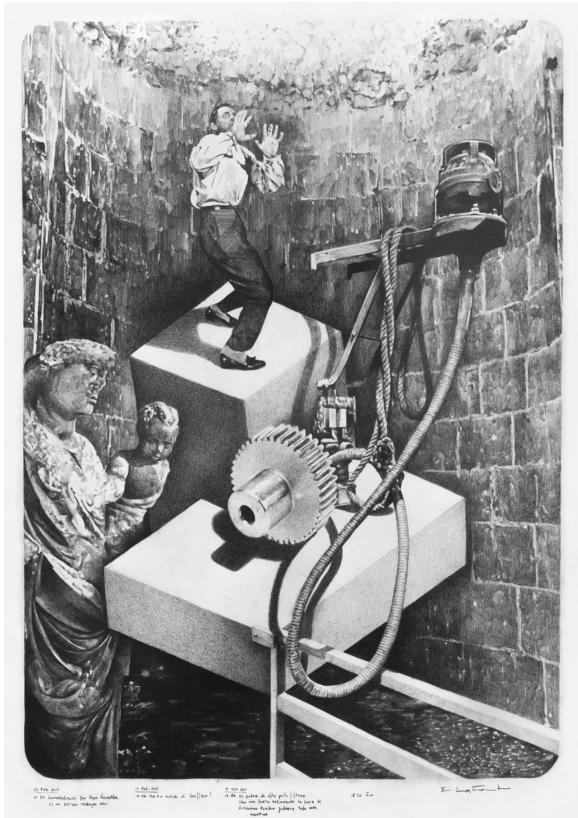
Greetings From Silence

Diner
Graphite on paper + objects
50 x 70 cm.
2015

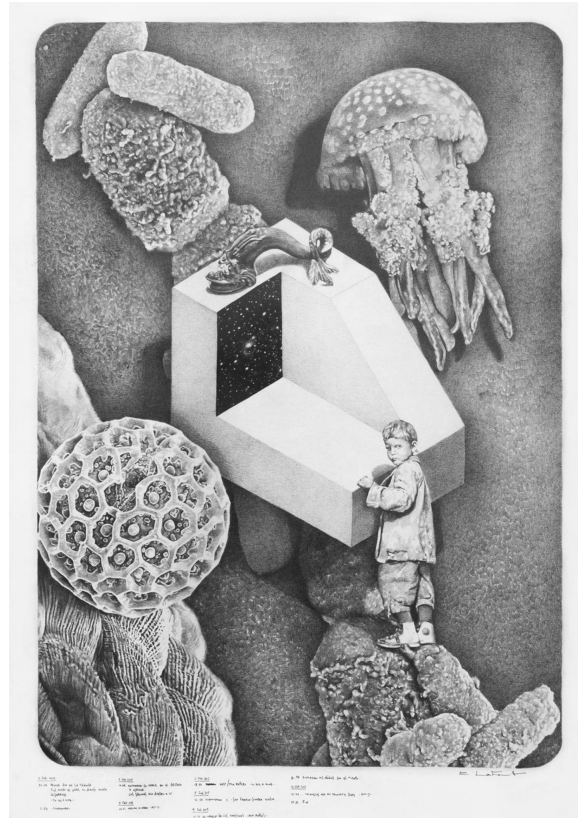


Teatro
Graphite on paper + objects
50 x 70 cm.
2015

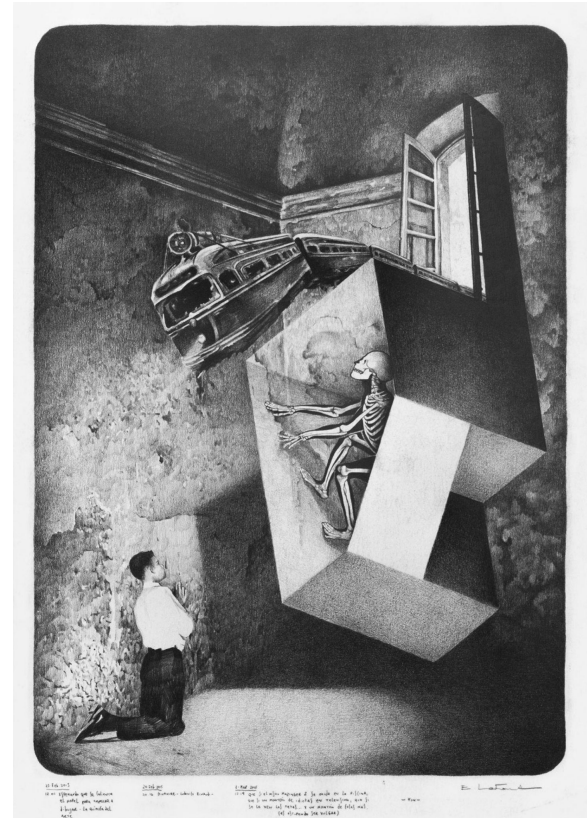
Los Paisajes Isometricos



Paisaje 2
Graphite on paper
29 x 42 cm
2015



Paisaje 4
Graphite on paper
42 x 59 cm
2015



Paisaje 3
Graphite on paper
29 x 42 cm
2015



Are any elements of Surrealism seeping into your artistic practice? If so, could you discuss any surrealist influences or techniques that have organically emerged in your work, and how they contribute to the overall aesthetic or conceptual framework?

I love working with my own dreams. What It's more! I have a diary where I write down my most curious dreams. Furthermore, collage carries surrealism hand in hand because you basically decontextualize elements to introduce them into a new world... where scales and space are transformed! And not to mention the symbolism! That each element represents something deeper... is a true pleasure that I play with every time I get into the studio!





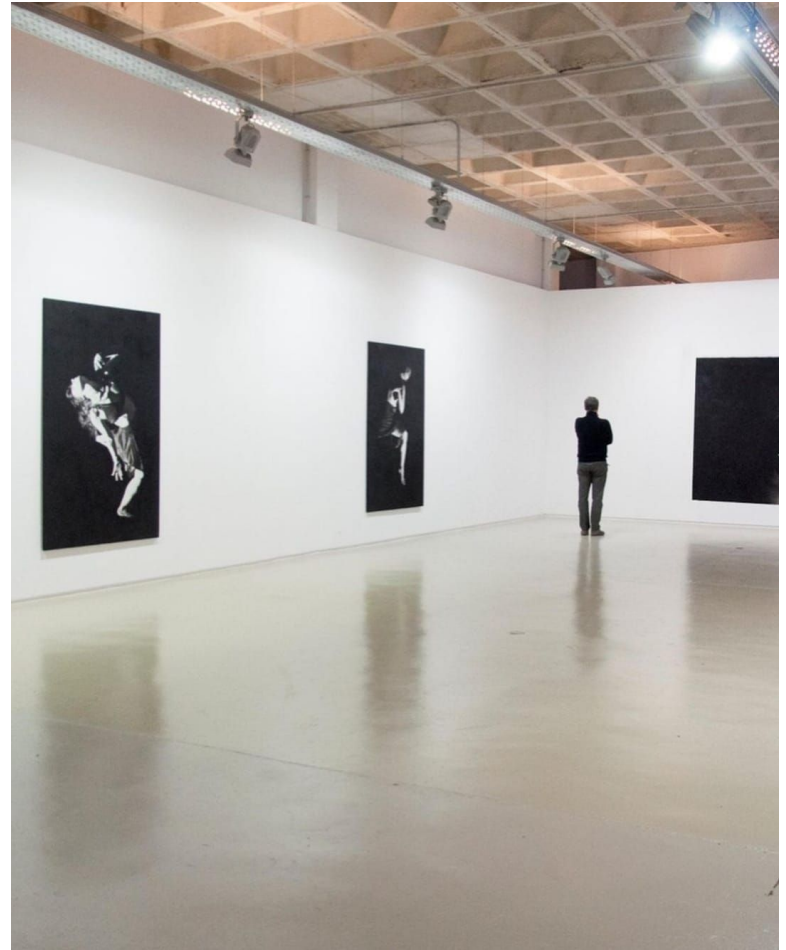
Rebeca 3
Oily charcoal on canvas
195 x 130 cm
2019



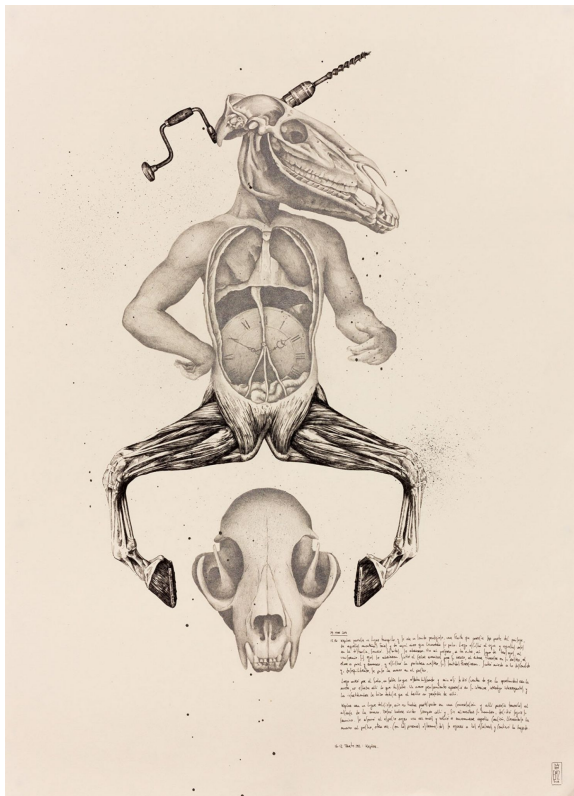
Rebeca 7
Oily charcoal on canvas
195 x 130 cm
2019



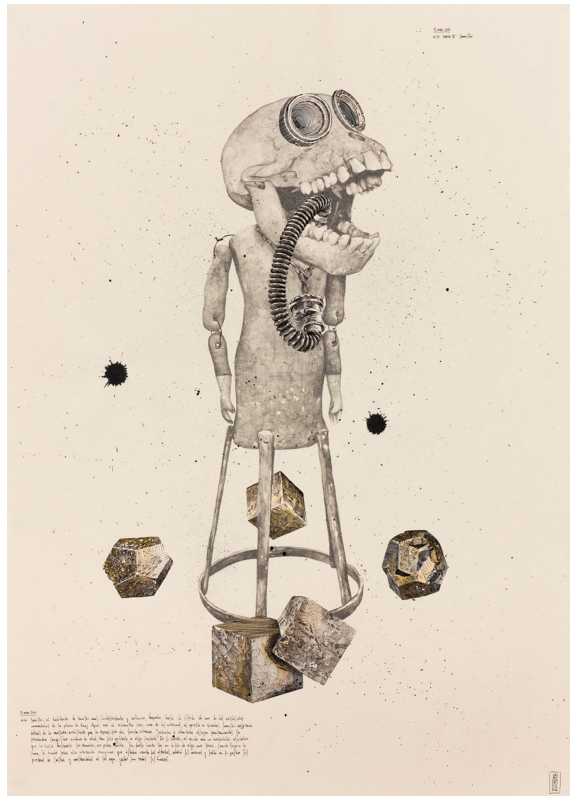
Rebeca 8
Oily charcoal on canvas
195 x 130 cm
2019



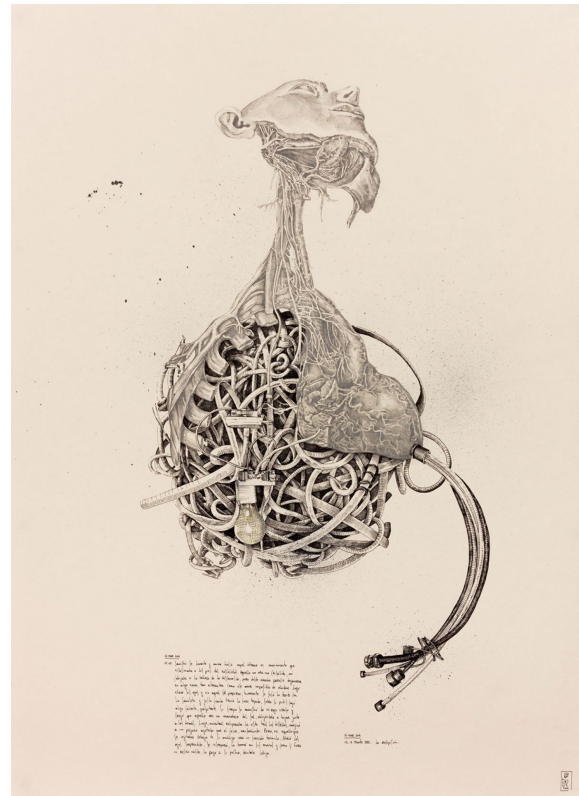
Los Extremos



Parte XI
42 x 59 cm
Graphite and ink on paper
2014



Parte V
42 x 59 cm
Graphite and ink on paper
2014



Parte VIII
42 x 59 cm
Graphite and ink on paper
2014







El reencuentro
70 x 90 cm
Oily charcoal on canvas
2019



Nada
114 x 257 cm
Oily charcoal on canvas
2015



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