



**Interview with Mr. Pablo Dompé**  
Buenos Aires, Argentina

**Audaxia Newsletter**  
May 2022

## Steel Art & Culture

### **What do you most enjoy about working with materials such as steel and other metals?**

With steel, the way I work, I enjoy most that it is a reverse process that I apply to materials such as stone, wood or books. It's through addition, creating form and volume by welding the artwork pieces until I obtain the desired shape; and then do the finishing, painting, or varnishing, etc. On the other hand, I love stone, which means working by subtraction. I start working in a block that I grind down until obtaining the desired shape. I have found many ways for achieving textures and effects that I enjoy a lot while doing them.

### **Do you have a particular memory from the time you started a rapport with the materials you use in your work?**

From when I was very young, since my father is a sculptor and my mother a painter. So, I was basically raised at their workshops which were in our house. My father, to this day, is a very disciplined artist. He spends many hours inside his workshop, and I spent a lot of my childhood in his world. He would make guns or tools for my toys; or would fix them whenever they broke and I would help him with simple tasks such as sanding, buffing, or varnishing. So, since very early I had a rapport with marble, wood, and ferrous and non-ferrous metals.

### **What scents, sensations, textures and/or sounds do you enjoy most while in your workshop?**

Wood is amazing! It perfumes the whole space and sometimes it permeates my body. There are woods with such a delicate scent, like Palo Santo. Fragrances that promote my wellbeing. It might be related to the smell of my father's workshop, which was a constant during my childhood. Scents generate sensations, trigger emotions and can take you back in time. One time, at San Jose del Pacifico, I got lost alone in the mountains. As nightfall began, I didn't have much clothing, nor water or food. I began to worry a lot. I found a path that took me to a wood mill with no one present, but when I felt the scent of chopped wood, I felt protected, safe, like at my father's workshop. That gave me a sense of calmness and wellbeing that changed my mood. And from there, finding the path to town was very easy. My state of mind had changed thanks to the wood aroma.



**Interview with Mr. Pablo Dompé**  
Buenos Aires, Argentina

**Audaxia Newsletter**  
May 2022

## Steel Art & Culture

### **Is there a theme that guides the totality of your work, or do you approach each piece differently?**

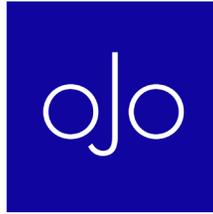
I am strongly attracted to organic shapes, particularly animal and human organics, the sea floor, flora and fauna, in general. Although it is not distinctively about the relationship between humans and nature, I take from both elements and depict them in my work. On the other hand, I make more conceptual pieces when I carve books. I use techniques that come from archeology. Since I am field assistant to Dr. Carlos Aschero, a prominent figure in archeology in my country, many of the techniques I apply to this type of pieces, I discovered while accompanying him in field trips.

### **During your peaks of creative frenzy, what do you think, hear, visualize while immersed in the creative work of one of your pieces?**

Generally, I listen a lot to Death Metal, Grind Core, Hard Core; genres that are quite violent, fast and brutal. These emit a lot of energy and that boost my work a lot. In a certain way, it is like going from darkness to light. On the other side, African music also greatly stimulates my work. Specially Djembes, drums from the region of Guinea, Ivory Coast, Senegal, and Mali. I study and play that instrument, and others like the Didgeridoo (Australian aboriginal instrument), guitar, etc.; and I make music with my tools and materials while I work them. Music accompanies me in my work, and at the same time, I make sound actions that I use in my discipline as artist. I have a series of sculptures made of metal sheets that I use to play percussion. We play them with other musicians, and it gives me great satisfaction to see the audience's reaction. The feedback is quite rich; I learn and feed from them.

### **Regarding the scale of your work and beyond the technical process, does anything change when it comes to work on a small-scale piece than with a large-scale piece? Talk to us about the sentiment, the relationship and the immersion behind it.**

I very much enjoy working at a small scale. It offers me technical possibilities and details that often take more time to apply in large-scale pieces. But they are the model for a big artwork. There is something very intimate about working in a small format; it might be because working at that scale you are always manipulating the piece, touching it with your hands, sometimes caressing it, transporting it in your arms from one place to another in the workshop, like a baby. When the small piece is a model of the large one, when it is not commissioned, I try to give myself a margin for alteration during the assembling process; because sometimes the big scale reveals possibilities that enrich the art piece and, if I see them, I can apply them.



Interview with Mr. Pablo Dompé  
Buenos Aires, Argentina

Audaxia Newsletter  
May 2022

## Steel Art & Culture

**What feelings travel through you once a piece is finished? Is it different to the feeling of seeing a finished piece of yours in an open exchange with audiences in a public or private space, or a gallery?**

Most of the time, finishing an art piece is very gratifying. But it can also bring some sadness, because it is the end of a cycle and there can be a void that is uncomfortable to go through. Particularly if it is a large-format piece that required a lot of time to make. In those cases, a relationship is built with the materials, and with the way you could miss them later on. An admired sculptor of mine once told me that the artwork is everything that happens in life, since the moment you start it to the moment you finish it and sign it. I can greatly relate to that idea because many times when I see one of my art pieces, I also see a part of my life. Seeing the artwork in a public space very gratifying (specially if it hasn't been vandalized). It is quite satisfying to see a piece cohabitating in an urban or natural environment, and its interactions with people. And seeing it in a gallery is great because it shows itself in a different way. At the workshop it is covered with dust from the materials I am working with. That is why I cover it, to protect it from dirt, from sparks while working iron. A gallery legitimates the artwork, seeing it illuminated, as part of a path, telling stories or situations is sometimes shocking for me because, even though I made it all, the fact of seeing it in a room has an effect similar to the idea that life has a meaning.