

Carlos Reyes,
Press

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Carlos Reyes

Interview

by

Olivia

Allen

Born *1977*

Carlos Reyes (b. 1977) lives and works in New York and Puerto Rico. Reyes completed their Masters of Fine Art at New York University, Steinhardt School in New York in 2011, after obtaining their Bachelor of Science in Fine Art from Pomona College, Claremont in 1999. Recent solo exhibitions: 2024, Stucco, Soft Opening at Paul Soto, Los Angeles. 2023, 18, MIT List Visual Arts Center, Cambridge, Massachusetts. 2021 PROMESA, Soft Opening, London. 2020 saltwaterfarm, Waldo, Searsport. 2019 Sarah (New York, Chicago, San Juan), Meca, San Juan Sarah, Galerie Joseph Tang, Paris. 2018 Wst Sd Clb, Vie d'ange, Montreal West Side Club, Bodega, New York.

Interviews

PROMESA (Sarah), 2021, Acquired jewellery display, frame 14.5x8x1 inches, (CR047)
Courtesy the artist and Soft Opening, London Photography Theo Christelis



émergent, 2024



Laps (with Gabriele Beveridge), Bradley Ertaskiran, Montreal, 2022,
Courtesy the artist and Bradley Ertaskiran, Montreal. Photography Jean-Michael Seminara

émergent, 2024



émergent, 2024

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Carlos Reyes



PROMESA (III) (saltwaterfarm), 2020, Treadmill belt, custom hardware, 107 (diameter) x 56 cm 42 (diameter) x 22 in, Courtesy the artist and Soft Opening, London Photography Theo Christelis



PROMESA (II) (saltwaterfarm), (detail), 2020, Treadmill belt, custom hardware, 42 (diameter) x 22 inches, (CR030), Courtesy the artist and Soft Opening, London Photography Theo Christelis

Your work often engages with ephemeral phenomena like breath, light, and heat, using materials that have absorbed human activity over time. Can you tell me how these fleeting elements shape your artistic process? What is it about these often-overlooked phenomena that fascinates you?

I'm drawn to the fleeting and ephemeral because they contrast with the idea of permanence. Working with these temporary elements lets me explore materials and concepts in new ways. For instance, light and heat embody energy and impermanence, reflecting our own transient existence. By turning this ephemerality into physical forms, I create works that tell stories and present narratives, which I find quite powerful. The process involves transforming delicate, transient qualities into something with more permanence, like a sculpture. For example, in "PROMESA," the jewellery pieces might be ephemeral, but they leave lasting imprints on velvet. It's about how I can craft something with a sense of permanence from the fleeting.

In pieces like the treadmill belts, the marks of human interaction are key. How do you

see the relationship between wear and tear and the idea of monumentality in your work? How does this approach challenge traditional views on permanence in sculpture?

The marks of human activity are crucial. I often imagine people centuries from now interpreting these remnants as pre-fossils, much like how we study fossils today. It's a way of thinking about our past and future. Preservation is central to my practice. For instance, with "West Side Club," I used preserved sauna planks from a demolished men's club. These planks carried with them a palpable sense of past human energy. My job was to clean and preserve them, contemplating whether to make a chair or an igloo from them. This process of cleaning felt like preparing these materials for their next life. The final, simple form of the piece reflects my aim to elevate the material from a relic to a contemporary artwork, blending past and present. This challenges traditional notions of permanence by integrating the worn and ephemeral into a new context.

How important is it for you that people understand the process behind your work? Do you see it as something purely personal, or do you want your work to be viewed as a readymade or commemorative artefact?

It's important to me that the context of the work is accessible, though it's not crucial for everyone to grasp it immediately. I appreciate when viewers later learn about the context and backstory, as it adds depth to their experience. I'm interested in how this information spreads and evolves as people interact with the work. While I can't share every detail, the stories and contexts often enhance the work's significance. I enjoy seeing how these narratives resonate with different audiences over time.

When dealing with sensitive topics like sex clubs or addiction, how do you approach representing these themes? How does this impact your engagement with these concepts?

I use titles and wall texts to provide clues about the work's history. For example, referring to a piece as an "expired treadmill belt" or "salvaged cedar planks from West Side Club" hints at its background. This helps viewers understand the materials' significance and engage more deeply with

the work. I feel a responsibility to the materials and their origins, but once the work is out there, it becomes about how viewers interpret and interact with it. Some pieces push me to examine my own beliefs and their broader implications. Even though I'm part of the systems that move materials globally, I take joy in highlighting overlooked aspects, encouraging a more responsible engagement with their histories.

Your installations often convey a sense of presence through absence—like the missing bodies in the cedar planks or the voids left in sun-faded jewellery displays. How do you conceptualise absence in your work, and what role does it play in the narratives you create?

Absence in my work is about reflecting both physical and emotional traces. For example, the marks on the treadmill belt resemble geological layers, yet they're traces of human activity. This absence isn't about emptiness but about what was once there and how it affects our understanding of the present. Presenting absence allows viewers to explore their relationship with time and memory, creating a space for reflection on what has happened and its influence on our current perception. I aim to highlight these traces and how they contribute to our understanding of the present moment. Absence is about presenting what's not there as a conceptual material that interacts with the object's current state. It's about sculpting with absence to create space for new ideas and narratives. This approach allows absence to generate a conceptual and physical dialogue with the work, exploring how it influences our understanding of time and memory.

The physicality and narrative of found objects are central to your work. How would the experience differ if someone encountered a replica of your work, rather than an authentic found object?

An authentic readymade from 1912 holds a significance that a 2024 replica lacks. The material's inherent history adds a unique dimension to its narrative. In my work, choosing materials with their own histories and transforming them into new forms is essential. This balance between the material's past and its new context is

key. Replicas often miss the energy and historical resonance of authentic found objects, which is why I emphasise working with materials that bring their own stories to the work.

I'm interested in how you commemorate something that can be seen as emptiness—space that might now be empty but was once filled.

I'm drawn to absence because it reflects our lived experiences of it, whether from yesterday or generational trauma. My work engages with this sense of temporal drag and explores how it affects our perception of the present. By commemorating the traces left behind, I aim to highlight how absence shapes our experience and understanding of the current moment.

It does seem impossible to live in the moment when it's already gone as soon as you recognise it.

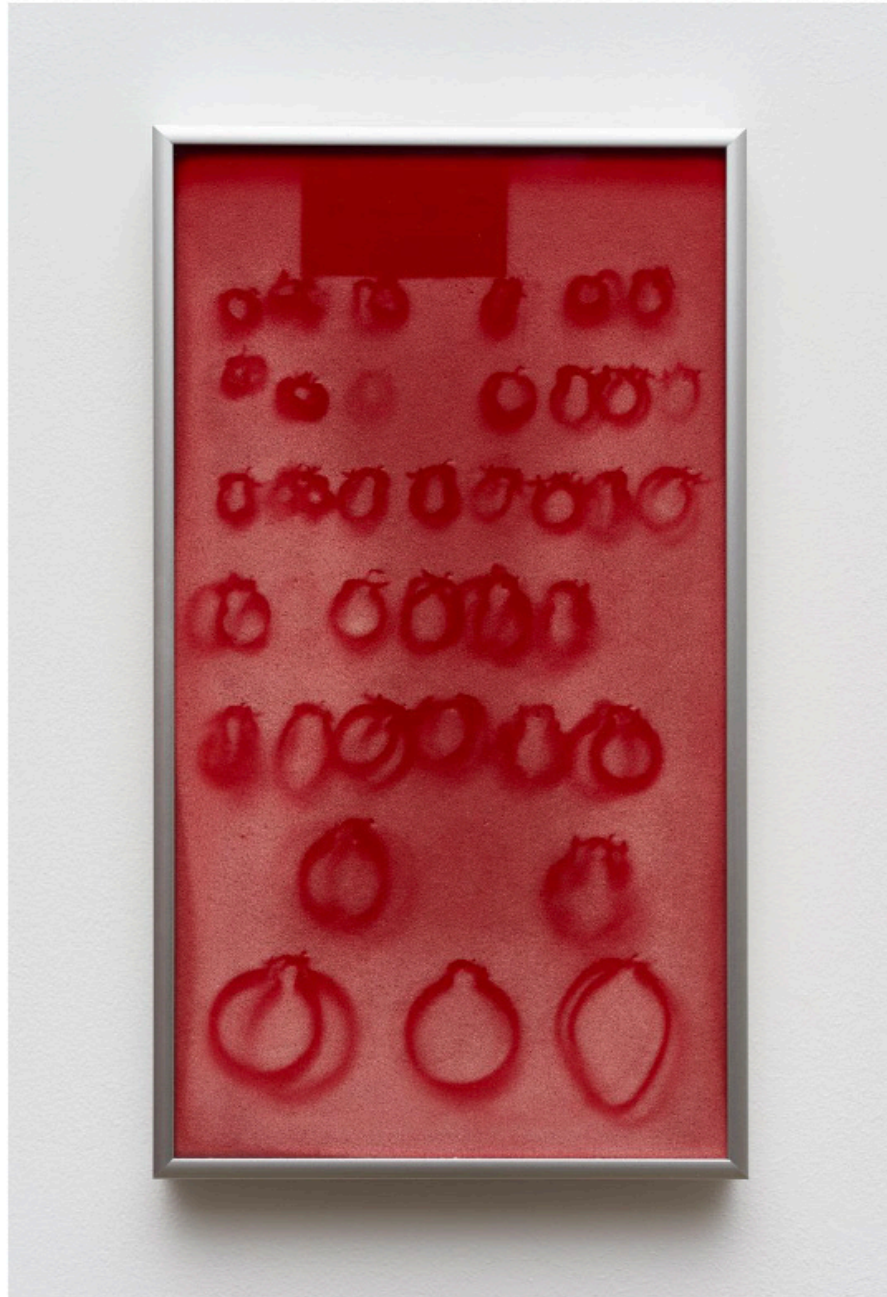
We live in what Hermano Salón calls "hypercontemporaneity," where decisions and actions happen before we fully grasp them. My work engages with this idea by exploring temporal drag and contrasting it with the fast pace of contemporary life. I want to make the familiar feel slightly off, prompting viewers to reflect on their own experiences of time and existence. This approach helps reveal the nuances and contradictions in our understanding of the present.

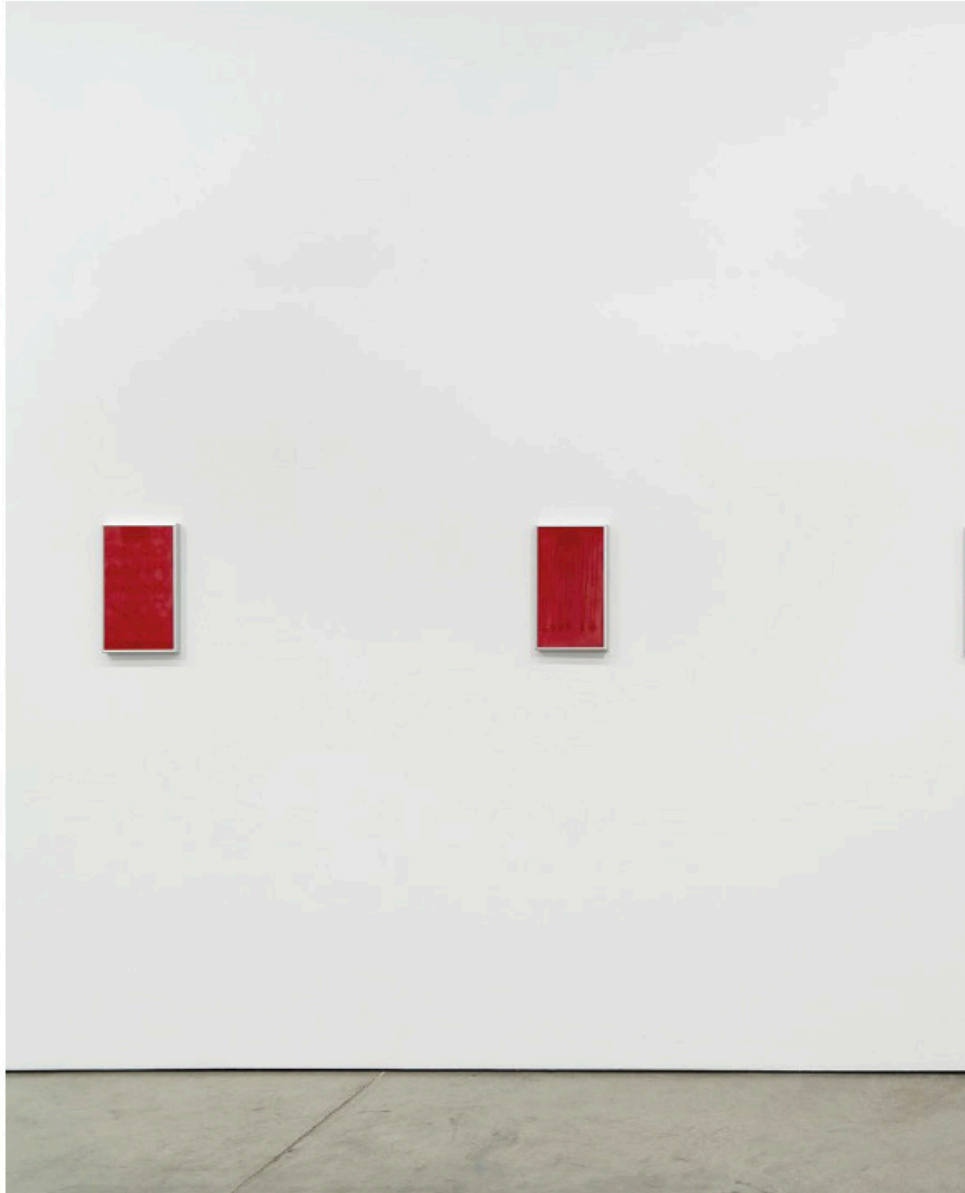
The concept of cyclical time and energy depletion appears frequently in your work, like with the egg cartons in "saltwaterfarm." How do you view the relationship between repetition and entropy in your art? Is there a philosophical or existential inquiry behind this?

I'm always thinking about stasis in motion and motion in stasis; it's like a mantra. For example, the marks on the treadmill belt look like geological strata but are actually layers of human activity. Repetition, like the jewellery prints in "PROMESA" or the eggs in "saltwaterfarm," emphasises the accumulation of labour and time. This repetition reveals underlying patterns and narratives. It's about exploring how repetition and entropy shape our understanding of time and existence. There's a philosophical inquiry into how stasis and motion interact and influence our view of the world.

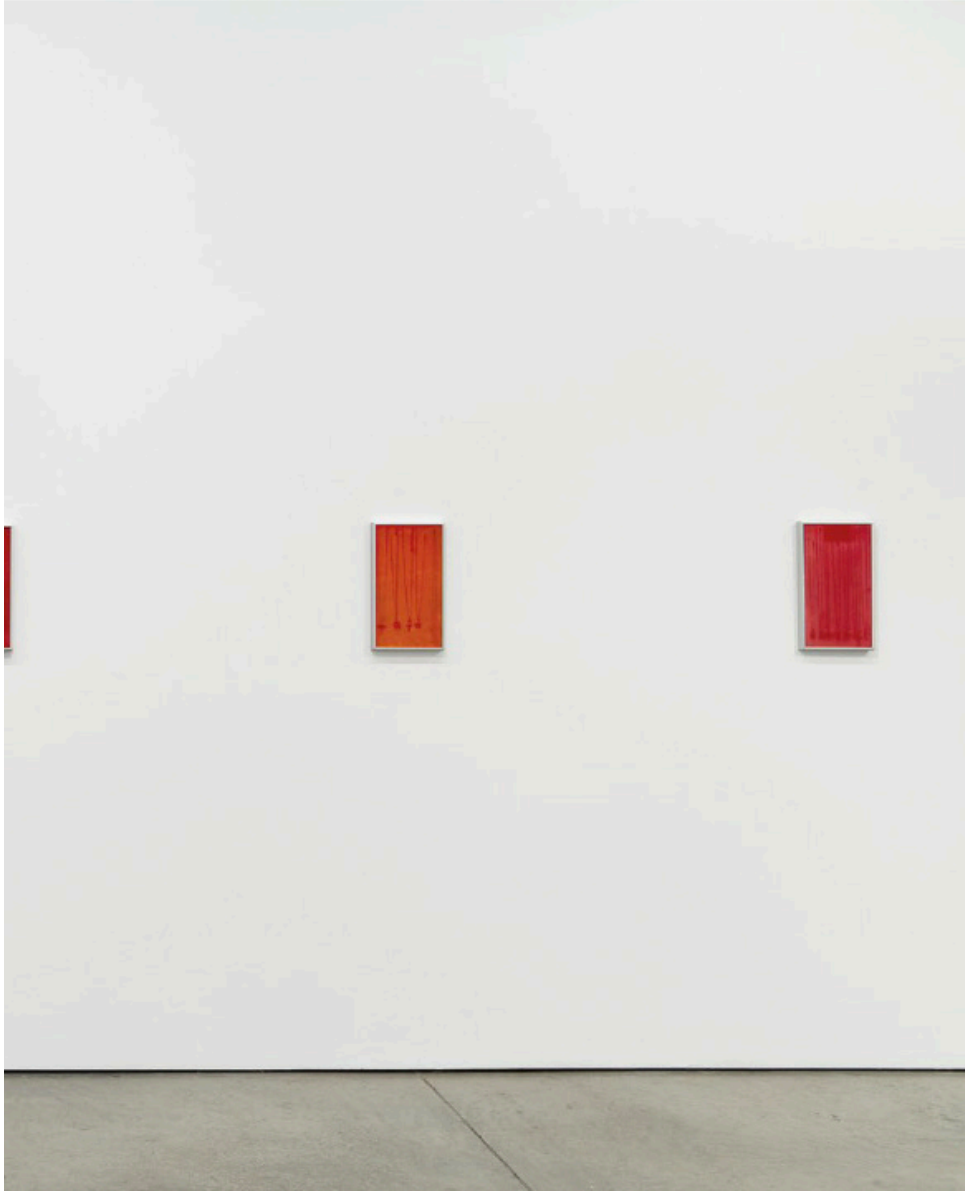
Interviews

PROMESA (Sarah), 2021, Acquired jewellery display, frame 14.5x8x1inches
(CR043), Courtesy the artist and Soft Opening, London Photography Theo Christelis





Installation View, Laps (with Gabriele Beveridge), Bradley Ertaskiran, Montreal, 2022, Courtesy the artist and Bradley Ertaskiran, Montreal. Photography Jean-Michael Seminario



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Carlos Reyes

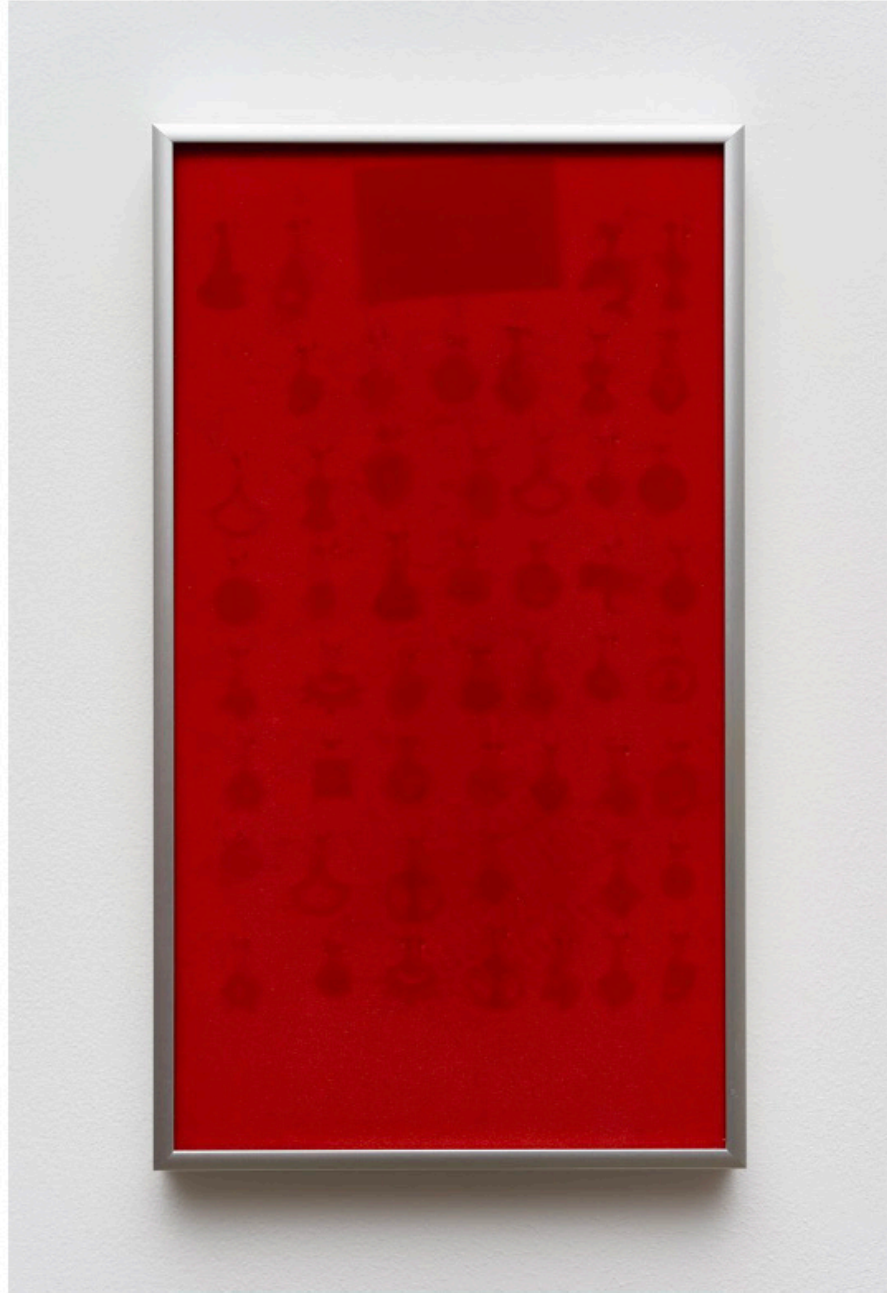
PROMESA (Sarah), 2021, Acquired jewellery display, frame 14.5x8x1inches, (CR050)
Courtesy the artist and Soft Opening, London Photography Theo Christelis



Interviews

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PROMESA (Sarah), 2021, Acquired jewellery display, frame 14.5x8x1inches, (CR045)
Courtesy the artist and Soft Opening, London Photography Theo Christelis





PROMESA, 2021. Lampshade, lamps, custom circuitry Dimensions variable. (CR038)
Courtesy the artist and Soft Opening, London Photography Theo Christelis





PROMESA, (detail) 2021, Lampshade, lamps, custom circuitry Dimensions variable, (CR038)
Courtesy the artist and Soft Opening, London Photography Theo Christelis



Untitled (Eigenheim) I, 2020, Eggshell, dye, acrylic paint, lace, plastic, 76.2 x 30.48 x 30.48 cm, 30 x 12 x 12in Courtesy the artist and Soft Opening, London, Photography Theo Christelis

The eggs remind me of the repetitive, mundane cycle of going back and forth to the supermarket, accumulating detritus.

Since moving to Puerto Rico, I've been exploring the figure of Hermes as an organising principle. Hermes, the god of commerce, boundaries, and trickery, mirrors the complexity of navigating physical and metaphorical borders. My work often reflects this duality, addressing issues of light and energy that prompt viewers to consider their own relationship to these concepts. For instance, in *"PROMESA,"* the work explores who has light and who doesn't, and how that affects different parts of the world. My aim is to present these ideas compassionately and nuancedly, exploring beauty, leverage, and absence within contemporary art.

Your work frequently interacts with elements of infrastructure and architecture, examining how these designed objects influence human behaviour. What aspects of the built environment do you find most compelling or problematic, and how do you see your

sculptures engaging with or commenting on these spaces?

I'm particularly interested in the porosity of the built environment. My work tests the limits of infrastructure to reveal underlying issues and engage with the specifics of these spaces. For example, *"Promesa"* interacts with Puerto Rico's electrical grid, while *"Saltwater Farm"* scales up everyday objects like egg cartons to explore their architectural implications. This approach challenges conventional views and uncovers deeper insights into our physical and emotional connections to these spaces. I aim to explore the boundaries of infrastructure and offer new understandings of how we relate to the built environment.

Looking ahead, are there new materials, themes, or ideas you want to explore?

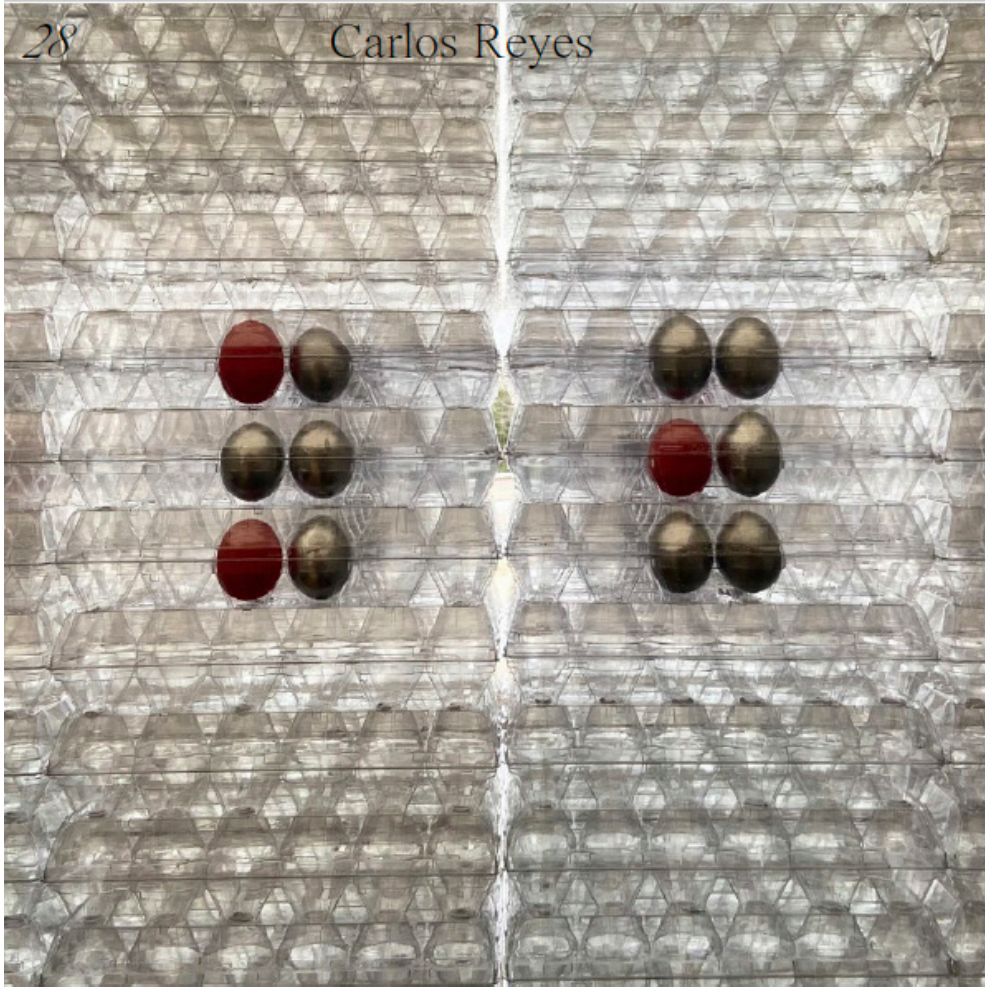
Right now, I'm intrigued by concrete and sand, and on a more conceptual level, I'm fascinated by sleep cycles, particularly those of people who work night shifts. This interest connects with a sci-fi fascination with vampires and the broader implications of nocturnal existence. I'm interested in how night, often associated with mystery and fear, affects our perception of time. For example, a sunrise, which should be beautiful, can become a source of anxiety when you're sleep-deprived. I aim to create pieces that evoke a sense of disorientation—familiar yet unsettling—to highlight how small deviations from the norm can bring underlying truths into sharper focus.



saltwaterfarm, 2020, Eggshell, acrylic, velvet flocking, plastic egg crates, aluminum, grit salt, 96 x 120 x 120 in (243.8 x 304.8 x 304.8 cm), Courtesy the artist and Waldo, Maine



émergent, 2024



saltwaterfarm, 2020 (detail), Eggehell, acrylic, velvet flocking, plastic egg crates, aluminum, grit salt,
96 x 120 x 120 in (243.8 x 304.8 x 304.8 cm), Courtesy the artist and Waldo, Maine



saltwaterfarm, 2020, Eggshell, acrylic, velvet flocking, plastic egg crates, aluminum, grit salt, 96 x 120 x 120 in (243.8 x 304.8 x 304.8 cm), Courtesy the artist and Waldo, Maine



saltwaterfarm, 2020, Treadmill belt, steel, lace, 40 x 40 in (101.6 x 101.6 cm)
Courtesy the artist and Waldo, Maine

Wonderland, 2023

Carlos Reyes's Minimalist Monuments To Lost Gay Clubs



ART

NOVEMBER 27, 2023  [Greg Cook](#) 

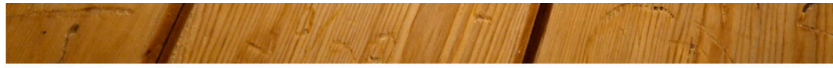
In Carlos Reyes's one-room exhibition, "18," at [MIT's List Visual Arts Center](#) in Cambridge from Oct. 27, 2023, to March 10, 2024, are four 2-foot-wide monoliths made from cedar planks, scratched with graffiti. Called "West Side Club," the 2018 sculptures were assembled from wood salvaged from New York's now defunct West Side Club, which announced on Instagram that it had ["permanently closed"](#) at the end of May 2021.

The club had billed itself as "New York's private social relaxation club for gay

The club had billed itself as "New York's private social relaxation club for gay and bisexual men." The graffiti here includes hearts and initials of couples, names, places (Istanbul, London, India, Palermo, Trinidad, VNZLA [Venezuela], Portugal, Colombia, Cuba, and Sri Lanka), and sexual come-ons ("Any age, Any Race"). "Live free," one carving reads. It's not just the words though—the way they're carved into the wood is evocative of touch.



Wonderland, 2023



Carlos Reyes, “West Side Club,” 2018.

The monoliths read as minimalist monuments, a sort of tombstones, to disappearing gay cultural spaces. Reyes, who was born in 1977 in Chicago, and lives in New York and Caguas, Puerto Rico, works in a tradition of Felix

The monoliths read as minimalist monuments, a sort of tombstones, to disappearing gay cultural spaces. Reyes, who was born in 1977 in Chicago, and lives in New York and Caguas, Puerto Rico, works in a tradition of Felix Gonzalez-Torres of the late 1980s and early ‘90s, before his death from AIDS in 1996, and Macon Reed’s 2015 walk-in, participatory installation “Eulogy for the Dyke Bar,” which asked: What happened to all the dyke bars?

On a shelf across one wall of the gallery is Reyes’s “Night Club” series from 2016, blown-glass sculptures in which he endeavors to “trace air and breath with an amorphous solid.” The clear glass—sometimes with metal elements—can bring to mind “jugs, paddles, and spoon,” according to a gallery sign. Perhaps also bongos? The idea, perhaps, is about the intimacy of shared breath.

Among the group of sculptures is Reyes’s 2017 “7269 (I),” a drum-like glass cylinder with a metal shower drain on top. The drain, the gallery explains, was salvaged from Melrose Spa, “a long-running men’s bathhouse in Los Angeles that was a notorious cruising site.” It closed in 2017, after 52 years of operation, when it lost its lease.



Wonderland, 2023

“18,” which was organized by List Assistant Curator Selby Nimrod, also includes Reyes’s 2021 sculpture, “PROMESA,” seven Ikea floor lamps gathered under one ring-shaped shade. Amid the pandemic, the gallery says, Reyes relocated to Puerto Rico, where there were frequent power outages. The title refers to the Puerto Rico Oversight, Management, and Economic Stability Act, federal “18,” which was organized by List Assistant Curator Selby Nimrod, also includes Reyes’s 2021 sculpture, “PROMESA,” seven Ikea floor lamps gathered under one ring-shaped shade. Amid the pandemic, the gallery says, Reyes relocated to Puerto Rico, where there were frequent power outages. The title refers to the Puerto Rico Oversight, Management, and Economic Stability Act, federal legislation from 2016 that responded to the territory’s debt crisis by giving “oversight of the island’s critical infrastructure and expenditures to a financial control board that enacted a wide-ranging austerity plan and privatized formerly public utilities,” according to a sign in the gallery, “including electricity.”

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Frieze, 2023

Emerging Artists in Focus at Frieze London 2023

Celebrating new galleries and voices at the forefront of the global art scene, this year's *Focus* explores desire, memory, environment, power and colonial history



Carlos Reyes, *PROMESA (II) (saltwaterfarm)*, 2020, treadmill belt, custom hardware, diameter 107 × 56 cm. Courtesy the artist and Soft Opening. Photo by Theo Christelis

Carlos Reyes's wall-based work and freestanding sculptures are showcased by **Soft Opening**. Reyes liberates everyday objects, such as treadmills and turnstiles, from their original functions to consider how they bear the imprint of human activity. Detaching treadmill belts from their perpetual, pounding loop in city gyms, Reyes explores how individual human experience, force and sweat accumulate on their surface. Their texture is inscribed with the residues of everyday American life, its repetition and constraint.

Mousse, 2023

Carlos Reyes “PROMESA” at Soft Opening, London

07.10.2021

READING TIME 3'



Carlos Reyes, *PROMESA (I) (saltwaterfarm)*, 2020. Courtesy: the artist and Soft Opening, London. Photo: Theo Christakis

“PROMESA”, 2021, begins with the real time monitoring of electrical power outages on the island of Puerto Rico. The sculpture uses data generated by LUMA Energy, Puerto Rico’s electrical utility company, on the number of “clients without service” as its initial input. These numbers are subjected to digital and electronic distortions and modifications that manifest as lighting in the gallery. All other existing lighting is extinguished so that the quality of light emitted from the seven lamps is the condition of visibility within the space.

In 2016, President Obama signed the bipartisan legislation PROMESA (The Puerto Rico Oversight, Management, and Economic Stability Act), assuring economic recovery from Puerto Rico’s debt crisis by ceding democratic control of its economy to a financial control board composed of US executive branch appointed officials. What was once the largest publicly owned utility in any part of the US was privatized by this board and fully replaced by LUMA Energy in 2021.

The work consists of seven identical IKEA floor lamps conjoined by a single lampshade. The shade is formed around a circular diameter as a tapered ring. It appears suspended, even floating. The lightbulbs pulse slowly at varying speeds.

Each lamp corresponds to one of the seven regions LUMA Energy uses to track outages. The duration and brightness of each strobe is continuously adjusted by a small computer and custom circuitry according to the live data received and processed for their respective regions.

Constantly changing as new numbers come in, each lamp’s pulse reflects a trend that might have larger epistemic consequences: replacing the binary of the old green “on” indicator light with the durational pulse that shifts the very meaning of “on.” It is the pulse of a networked “intelligent” object in process, charging, searching, refreshing, receiving, buffering.

Mousse, 2023

In its representational dimension, this sculpture has some peculiar sense of relation to a miniature, a model, and a control room. However, its translation of information into physical form doesn't provide a necessarily useful object for rehearsing an authoritative perspective. While the spatiality of this light evinces a sense of intimacy as a condition of viewing, the very simultaneity of its relation, by the same gesture, obviates the distant, disconnected, and evacuated relation to the sense of the scene from which its facticity derives.

On the walls hang ten red velvet salvaged jewelry display panels. Sunlight faded the fabric while on display at their original, Lower East Side location, Sarah Jewelry, 122 Delancey Street, New York, NY 10002. These panels must no longer be placed in direct sunlight so as to preserve the discoloration of the sun-bleached velvet and the naturally resulting shape of the absent jewelry.

Two circular treadmill belts, exhausted due to use, hang from the gallery's ceiling. Like the jewelry panels are no longer exposed to the daily rising and setting of the sun, the belts have also been removed from circulation, from their loop. They are a record of a kinetics of self improvement and human energy.

It's not a crisis on display here, but a process that exceeds the lamps, jewelry panels, treadmill belts, and gallery walls in relation to an ambient geographical and historical situation of life outside the gallery. In this exhibition the real-time statistical set is contorted into an atmosphere, a downtempo of lighting effects. The intervals of a population count are translated into electricity, resisted by a filament to emit light, and transformed back into the use-value itself, illumination and its lack.

At Soft Opening, London
until October 9, 2021

émergent, 2023



Carlos Reyes at Soft Opening

PROMESA Carlos Reyes Soft Opening 4 September – 9 October, 2021

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— Joseph Lubitz

Carlos Reyes lives and works in New York and Puerto Rico. Most recently his work was on view in *Dust: Plates of the Present* at Centre Pompidou d'Art Contemporain, Paris. Reyes has been featured in institutional exhibitions at the Palais de Tokyo, Paris; Futura Center for Contemporary Art, Prague; the 2018 Venice Architecture Biennale; Hessel Museum of Art, Bard Center for Curatorial Studies, Annandale-on-Hudson.

Reyes has held solo and two-person exhibitions at Waldo, Maine (2020); Bodega, New York (2018); Galerie Joseph Tang, Paris (2019); Vie d'Ange, Montreal (2018); Jan Kaps, Cologne (2016); White Flag Projects, St. Louis (2015) and Arcadia Missa, London (2015) among others. Selected recent group exhibitions include PPOW, New York (forthcoming); Société, Berlin; Luxembourg and Dayan, New York; Tanya Leighton, Berlin; Bortolami, New York; and Praz Delavallade, Paris.

PIN-UP

**CRUISING PAVILION
CONSIDERS THE
ARCHITECTURE OF
QUEER SEX, FROM
GRINDR TO GLORY
HOLES**

By [Michael Bullock](#)

NEW YORK CITY, USA

In its second incarnation, in February 2019, the *Cruising Pavilion* curators were invited by the Goethe-Institut New York to take over their Manhattan gallery space, Ludlow 38. New York City, a former cruising paradise, was a hotbed of activity in the 70s and 80s with three bustling focal points: Time Square, the then-derelict warehouses of Chelsea Piers, and an area of Central Park known as the Ramble. It is also, of course, home to one of the most important queer spaces of all time, the Stonewall Inn. Here the *Pavilion* team went local, showing work by the city's contemporary artists as well as presenting the histories of gay venues both realized and not. They stayed away from the icons of New York gay art — Félix González-Torres, Keith Haring, Robert Mapplethorpe, Andy Warhol — and instead focused on contributions from a new generation, among them [DeSe Escobar](#), [Kayode Ojo](#), [Carlos Reyes](#), and [Robert Yang](#). Like in Venice, the small Lower East Side gallery was dimly lit, this time with a blue glow, offering a similar aesthetic experience to the cruising venues it celebrated.

The Angel is in the Details

Borderviews · Borderviews · Issue 148 · December 2018

VIE D'ANGE, Montreal's "hippest" exhibition space, opened all five of its doors in the summer of 2015. Located in the Marconi Alexandra district, the gallery is a former automobile paint shop that also did oil and tire changes. VIE D'ANGE is close to Bar Alexandraplatz, another former garage that has been converted into a bar and is a popular hangout in the Mile-Ex neighbourhood. The gallery co-directors are **Daphné Boxer** and **Eli Kerr**, and the name they picked for their space is rich in linguistic possibility. "Life of angels" is straightforward enough, but *vie d'ange* is also Quebec slang for street refuse, a naming that suits both the roughness of the building and the area's makeshift transitional character. The fact that it also suggests the act of emptying out a container nods in the direction of the building's former life. Boxer and Kerr might not be changing oil, but in the three years they have been programming the gallery, they keep emptying out one set of contents before filling it with another.



VIE D'ANGE, exterior, 2018, Montreal.

Their programming is smart, current and eclectic, inviting artists from all over the world. They have curated group shows—in 2015 "Unsafe at Any Speed" included heavy-hitters like Michel de Broin, Jon Rafman and Valérie Blass—and two-person collaborations, like "Guttersnipes" with Janine Marsh and Nadia Belerique in 2017. But their penultimate exhibition this year focused on a pair of solo shows, one by Abbas Akhavan from Toronto and the other by Carlos Reyes from New York. (The final show before they closed for the winter was a one-person exhibition by the English artist Emily Jones, called "Folk Hall for a Village.")

Border Crossings Magazine, 2018

Both Akhavan and Reyes contributed pieces that fit the space like a greasy work glove. Akhavan occupied the inside and the outside of the building, adding gold leaf to the security bars of an exterior window frame and a site-relevant rooftop text sprayed in paint. Reyes and his collaborator, Max Stolkin, continued with the second part of an exhibition that involved salvaging the material and the memories of the West Side Club, New York City's "premier social relaxation club for men." While Reyes and Akhavan are different artists, Boxer appreciated the ways in which their work became cross-resonant; each of them employed texts and each dealt with invasive species: Akhavan with plants, Reyes with birds.



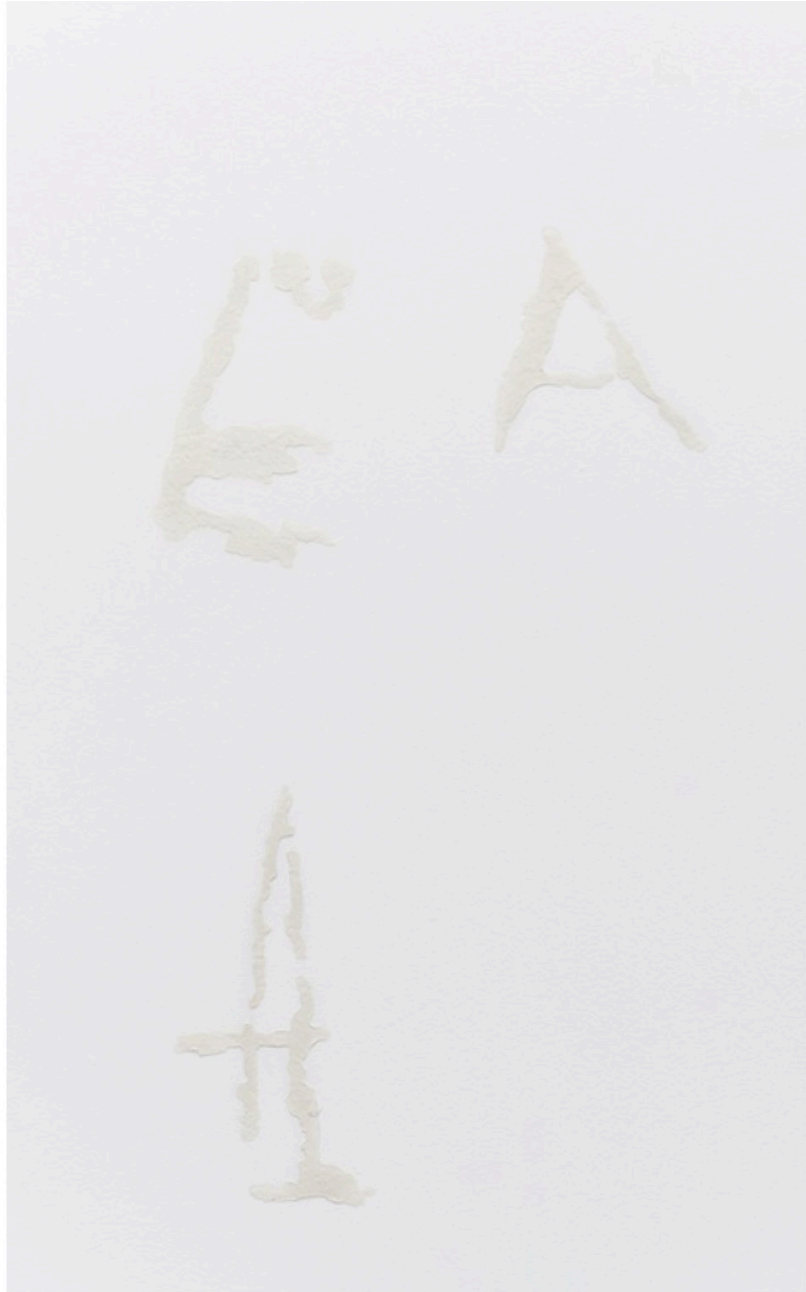
Carlos Reyes with Max Stolkin, *Wst Sd Clb (West Side Club)*. Installation view, 2018, VIE D'ANGE.

In their programming Boxer and Kerr choose artists whose work they admire and then hope they will understand the curatorial structure and resources of the gallery. The artists have to be willing to try things, and they have had remarkable results. Kerr recognizes that the space "can be a medium and a site all at once." So the peeling and painterly walls in the second gallery, already an inscription of the building's previous life, became a perfect location for Reyes's barely legible bathhouse messages, a reclamation of a lost language of handwritten desire. The art and the space exist in a deceptive kind of harmony, and there are times when you're not entirely sure which is which.

One of the attitudes that keeps VIE D'ANGE functioning is a practical and economic flexibility. The life of angels is dependent upon gestures equivalent to their nature, and Kerr admits that the building's owner has turned out to be remarkably supportive. "He knows what we're doing and he believes in it, so he just lets us alone." In addition, they have been able to rely on the kindness of neighbourhood strangers, like the owner of a glass store who had

Border Crossings Magazine, 2018

left a large pane outside his building and told Kerr to “come back at night and make it disappear.” Boxer says they have also augmented the gallery’s lean budget by renting out the space for an occasional film shoot and for fashionistas looking for a setting that epitomizes industrial grunge.



Carlos Reyes with Max Stolkin, Wst Sd Clb, A's, E's, I's, O's, U's and Y's from the names of Rare/Accidental birds of the Birds Checklist of Montréal (*Avibase Bird Checklists of the World, Denis Lepage 2018*), 2018, West Side Club Scrape type, textured wall spray on wall, gloss (detail), dimensions variable.

**Please Buy Me These Artworks: 34
Highlights From Art Basel Miami
Beach 2018**

BY **ANDREW RUSSETH**

December 5, 2018 5:43pm



A quiet, lush, poetic presentation by Carlos Reyes at New York gallery Bodega.

Galerie Magazine, 2018

Still the Main Attraction, Art Basel Returns to Miami Beach

Though there are at least a dozen art fairs in Miami, the mother of them all is still Art Basel; here's our preview

BY PAUL LASTER

NOVEMBER 30, 2018

At Bodega, Carlos Reyes juxtaposes sun-faded jewelry displays from a defunct shop in New York on newly constructed pedestals with salvaged sections of a weathered awning from the Melrose Spa, a former men's bathhouse in Los Angeles, alongside new panels of the same green fabric to highlight the passing of time. Likewise—and with a bit of a linguistic twist—Tschabalala Self's lively installation, *Bodega Run*, re-creates still life situations and social constructs from lower-income food shops, which are commonly found throughout New York City, at Thierry Goldberg Gallery.

Art Basel, 2018

In Miami Beach, young galleries bring a blazing world to the Positions sector

Discover Art Basel's freshest artistic voices on the north-eastern side of the MBCC

Sensuousness and grit pervade **Bodega's** program. The gallery, run by Elyse Derosia and Eric Veit, focuses on artists taking mundane details of everyday life as starting points to reflect on our existence. Formats, techniques, and materials one encounters at Bodega are hence often unconventional. **Carlos Reyes**, for example, has used felt hats, bread, discarded drains, or parts of a former sauna in his practice. Reyes is interested in evanescent traces, and how to capture the transition from presence to absence. In Miami Beach, his presentation will 'extend (his) poetic investigations of air, light, and heat as material, as well as the socio-personal trace and weight of objects through locational shifts', says Derosia. Ultimately, these thoughtful yet uncompromising commentaries on contemporary life reflect the concerns of a generation that feels torn between apathy and rage towards the increasing jeopardization of decency.



Carlos Reyes, Black door code 31A5 à gauche puis 2ème étage tout droit à gauche (I & II), 2016. Courtesy of the artist and Bodega, New York City.

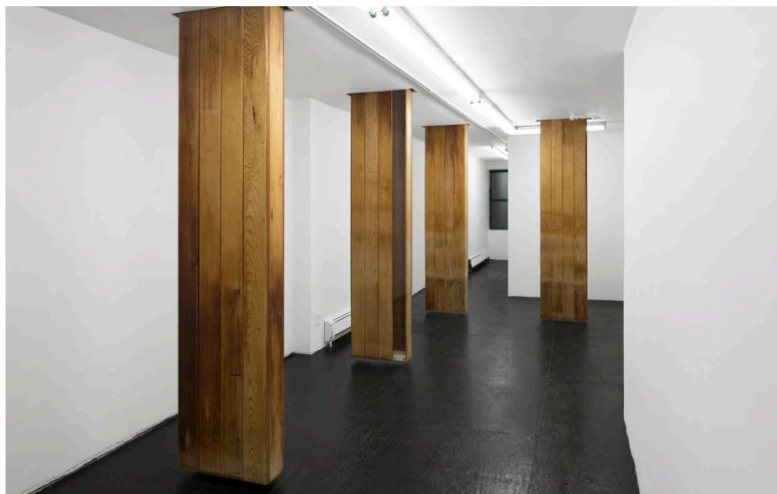
Art Basel, 2018



Carlos Reyes, *We give back credit*, 2015/2017. Courtesy of the artist and Bodega, New York City.



Carlos Reyes, *Wst Sd Clb (warblers and a chat)*, 2018. Courtesy of the artist and Bodega, New York City.



Carlos Reyes, *West Side Club*, 2018. Courtesy of the artist and Bodega, New York City.

CARLOS REYES: *West Side Club*

By [Vijay Masharani](#)



Carlos Reyes, *West Side Club*, 2018. Salvaged sauna cedar from West Side Club, glass, birch, hardware, four components, 95.5 x 21 x 6 inches each, total dimensions variable. Courtesy bodega

In his first exhibition with Bodega, Carlos Reyes showcases a series of sculptures constructed from wood salvaged from the sauna of the West Side Club.

ON VIEW
Bodega Gallery
March 2 – April 1,
2018
New York

Described on the club's website as a "premier social relaxation club for gay and bisexual men," the West Side Club has been at its Chelsea location since 1995. The sculptures, hung such that they hover an inch or so off of the ground, are quite formally restrained; the planks of wood are assembled to create tall cuboid structures with the artist occasionally substituting panels of glass instead of wood. The pieces are taller than the space itself; they extend into holes cut out of the ceiling. Some of these pieces were previously exhibited in a two person [exhibition](#) with sculptor Dominic Nurre at Museum Gallery in Brooklyn.

The Brooklyn Rail, 2018

Upon viewing the works, the initial impulse is to attempt to discern the content of the various messages carved into the wood. A couple of the messages are sexually suggestive—one reads, “NYCURIOUS—ANY AGE, ANY RACE.” Others are generic and aspirational—“LIVE FREE,” and elsewhere, one finds an elongated smiley face. Not only do visitors to the club somewhat predictably carve their names, or their partner’s initials enclosed within crude hearts—“THEO,” “ANDY,” “Z+G,” “BB,” “G+D”—they also carve the names of different locations around the world. Some of these are more ambiguous than others—India could be somebody’s name, and Irish could refer to national identification or to a UND alum. Nevertheless, as noted previously by Nicholas Chittenden Morgan in his short write-up of the show for *Artforum*, the countries and cities scrawled point to unmistakably international clientele—Palermo, Trinidad, VNZLA (Venezuela), Portugal, Istanbul, Colombia, Cuba, Sri Lanka.

Although we can imagine that the moisture of the sauna might have made it a little more supple, judging by the crudeness of the marks, the toughness of the wood presumably made it quite difficult for visitors to inscribe their messages. What visitors *did* choose to represent about themselves was the implicit internationalism of the space. In a similar vein, the press release for the exhibition outlines a kind of rival geography, in which the cardinal directions are redefined according to an individual’s relationship with the club. Carlos Reyes’s sculptures effectively bridge the local and the global; they act as a locus for movement in an almost religious manner. As Zygmunt Bauman [notes](#), “if the tourist [sic] move because they find the world irresistibly attractive, the vagabonds move because they find the world unbearably inhospitable.”¹These categories are far from stable—

The Brooklyn Rail, 2018

we can imagine over the course of an international journey to the West Side Club, an individual's identification could oscillate between tourist and vagabond multiple times depending on political and social context.

These works emanate a kind of aura that can be linked to what Michel Foucault described as heterotopic spaces. Introduced in 1966 in his preface to *The Order of Things* and further elaborated in his 1967 essay "Of Other Spaces,"² the heterotopia is defined in relation to a utopia. Foucault writes, "[utopias] are sites that have a general relation ... with the real space of Society ... but in any case these utopias are fundamentally unreal spaces." Heterotopias, on the other hand, are "real places—places that do exist ... which are something like counter-sites, a kind of effectively enacted utopia in which ... all the other real sites that can be found within culture, are simultaneously represented, contested, and inverted."³ Foucault continues to articulate six traits of heterotopias. In the case of *West Side Club*, the aggregated gestures encoded in the grain of the sourced wood alludes to the fourth defining trait, what Foucault would call a "strange heterochrony" or an "absolute break with ... traditional time"⁴ insofar as layers of activity and engagement are flattened and represented concurrently. In a sense, these sculptures share qualities with two of Foucault's exemplary heterotopias, the museum and the cemetery. Beyond putting a strain on traditional experiences of time, the club seems to fit many of the other criteria of a heterotopia such as how its function changes as cultural norms (in this case, relating to sexual orientation) evolve, and although it is penetrable, it is not public. It is a pseudo-private space, bounded by a form of identification and a purification ritual.

The Brooklyn Rail, 2018

But Carlos Reyes's sculptures, while they render legible the heterotopic qualities of the original club, are themselves kind of the opposite. They are not spaces; they're objects. What was the inside of the sauna has become an outside to a new enclosure, impossible to inhabit but viewable through the glass panes which, to the extent that they resemble lenses, further increase our awareness of our spectatorship over participation. It could be that the works act as a wayfinding device for the actually existing space, or as a monument to safe spaces for LGBTQ men across the world. Another read considers the fragmentation—from one single enclosure to multiple uninhabitable pillars—as an ominous gesture that alludes to the investment in desire by capital. This is not to speak about the club's membership fees; rather, it is to discuss how today, romance is a highly mediated experience in which, as Ana Cecilia Alvarez recently noted, "desirability and desire are reduced to a data set of 'taste,' [and] the single starts sounding like the job seeker, courting mutually beneficial relationships and setting up coffee dates like one would an interview." Leaving *West Side Club*, the viewer is left wondering whether these pieces are in mourning or in defiance.

Notes

1. Zygmunt Bauman, "Tourists and vagabonds: heroes and victims of postmodernity" *Reihe Politikwissenschaft / Institut für Höhere Studien, Abt. Politikwissenschaft* 30, 1996: p. 147. Available online at https://www.ssoar.info/ssoar/bitstream/handle/document/26687/ssoar-1996-baumann-tourists_and_vagabonds.pdf (accessed 29 March 2018)
2. For a history of Foucault's notion of heterotopia, see: <http://www.heterotopiastudies.com/wp-content/uploads/2012/05/2.1-History-of-Concept.pdf> (accessed March 28, 2018.)
3. Michel Foucault trans. Jay Miskowiec, "Of Other Spaces" *Diacritics* 16, (1), Spring 1986: 22–27. available online at <https://foucault.info/doc/documents/heterotopia/foucault-heterotopia-en-html> (accessed 29 March 2018)
4. Ibid.

Artforum, 2018

CRITICS' PICKS



Carlos Reyes, *West Side Club* (detail), 2018, salvaged cedar, glass, birch, hardware, dimensions variable.

NEW YORK

Carlos Reyes

BODEGA

167 Rivington Street Lower Level East

March 2–April 1, 2018

The bathhouse's conflation of recreation and sex is closer to the raw spirit of 1960s gay liberation than to the slew of tedious apps and websites for hooking up today. The *West Side Club* in Manhattan's Chelsea neighborhood bills itself as the city's "premier social relaxation club for gay and bisexual men." For his installation here, *West Side Club*, 2018, Carlos Reyes reclaimed cedar planks from the club's old sauna, converting the timeworn wood into elegantly austere sculptures. The inscriptions on the vintage planks aren't *completely* dirty; only one picture of a dick is immediately visible. But we do read an array of cities and countries: Istanbul, London, India, and Sri Lanka, among others. Perhaps they're memories of travels past or dreams of future trips—a different set of desires and experiences. Names and dates also appear. We don't know who left them, but excavating the emotion of these messages is part of what makes Reyes's installation so intriguing.

Artforum, 2018

West Side Club joins a string of artworks that evoke queer social spaces, most obviously Tom Burr's re-creations of cruising grounds and Times Square porn theaters. But there's a distinction, as Reyes makes abstract objects out of elements from the original site. His approach, though memorial in its way, is not mimetic.

The artist's materials speak volumes about the need for contact without the hindrance of a digital membrane, of going out into the world to talk to, touch, or flirt with a *real* person. So, leave home, be vulnerable, take a risk. Arenas for lived interactions persist, and there is hope in that.

— Nicholas Chittenden Morgan

Financial Times, 2017

FINANCIAL TIMES
how to
spend it

ART & PHILANTHROPY / ART

Contemporary artists take on Arte Povera masters at Luxembourg & Dayan

“Common” objects become extraordinary in this new exhibition



Untitled (Occhio di Dio) by Pier Paolo Calzolari | Image: Jason Wyche

Financial Times, 2017

Postwar Italian art and contemporary culture collide at Luxembourg & Dayan where, from October 23 until December 16, *Contingencies: Arte Povera and After* will explore the relationship between today's artists and the Arte Povera – or “impoverished art” – movement of the late 1960s and early 1970s.



Thief in the Night by Olga Balema | Image: Well-Made Historic

On the 50th anniversary of the movement that celebrated the use of common materials, Luxembourg & Dayan's New York townhouse gallery will be transformed by the works of seminal Arte Povera artists including Giovanni Anselmo, Pier Paolo Calzolari, Luciano Fabro, Jannis Kounellis, Pino Pascali and Michelangelo Pistoletto – as well as by contemporary makers Olga Balema, Elaine Cameron-Weir, Jason Loeb and Carlos Reyes. The common thread throughout the works on view is transience of material and form – often on a molecular level.

Financial Times, 2017

The exhibition is not limited to hanging works, and Michelangelo Pistoletto's *Mobili capovolti* – a leather [armchair](#) and mirror sculpture from 1976 – and Carlos Reyes' *Untitled (We give back credit)* from 2015 both take centre stage in the intimate Upper East Side gallery space. Each of these works incorporates simple materials in unexpected ways – in the case of Reyes' installation, the unlikely combination of an oscillating industrial fan, an aircraft cable and a round of bread.



Untitled (We give back credit) by Carlos Reyes | Image: White Flag Projects, St. Louis

"I would like to make it known that I want expansion, democracy, madness, alchemy, insanity, rhythm, horizontality," said Arte Povera artist, Pier Paolo Calzolari. You can almost hear the cheers from those artists here working today.

Artforum, 2016

CRITICS' PICKS



View of "Carlos Reyes and Jo-ey Tang: Black door code 31A5 à gauche puis 2ème étage tout droit à gauche (Black door code 31A5, then left, 2nd floor, then straight, then on the left)," 2016.

PARIS

Carlos Reyes and Jo-ey Tang

GALERIE JOSEPH TANG

1 rue Charles-François Dupuis Building B, 2nd Floor

October 20–December 10, 2016

"Black door code 31A5 à gauche puis 2ème étage tout droit à gauche" (Black door code 31A5, then left, 2nd floor, then straight, then on the left), the trailing title of this otherwise lissome little show, plots out the path a visitor must now take to reach the gallery after a recent renovation relocated the building's entrance. Carlos Reyes also lifted these directions to title each member of a quartet of blown-glass objects (all works cited, 2016), slender, stemlike sculptures that enact a shift in their unconventional negotiation of the space. Two drip vertically down toward the floor, while another pair is suspended horizontally, perpendicular to (or even penetrating) the windowpanes. The effect is as if rays of light were somehow caught and corralled into thick skins of sandblasted glass, creating candy-corn striations of the marmalade hue concentrated at each tip.

Artforum, 2016

Formally countering these sleek missiles is the squat black speaker stationed in the back of the room, where it broadcasts Jo-ey Tang's crowd-sourced mash-up of sound tracks from the closing credits of over fifty films, ranging from Jean Genet's *Un chant d'amour* (A Song of Love, 1950) to Richard Curtis's 2003 schmaltz fest, *Love Actually*. Originally commissioned for "More Than Lovers, More Than Friends," a show curated by Tang this past summer, in its new setting, the sound piece quickens the pulse of the room, skewing Reyes's sculptures not so much as objects but as invaders, glistening party crashers who have flagrantly disregarded their own instructions for navigating the space. The strongest chord, however, may be the one struck by Tang's *guitar strings*, which knots together the strings of the artist's late father's guitar into a kind of collapsed mobile. The piece hangs directly in front of the door, so that even visitors who followed the exhibition's eponymous directions find themselves taken aback.

— Kate Sutton

Artforum, 2016

CRITICS' PICKS



View of "Carlos Reyes," 2016.

NEW YORK

Carlos Reyes

REAR WINDOW

136 W. 118th Street, #2

March 28–May 8, 2016

For "Feather Belly," Carlos Reyes's solo exhibition here, the peephole in the gallery's door has been reversed, allowing visitors to peek into the space before entering. What you witness gazing through it is a fisheye perspective on an ominous scene: An enormous, spiky deathtrap occupies the entire entrance floor. In a corner, an orb, colored black and blue like a bruise, shines a beam of white light in the direction of the peephole, signaling the work's menacing presence to any potential voyeur. An anxiety-inducing sight, to say the least.

The scene unravels, however, once one is inside the gallery. What at first looked like a prop from the *Saw* franchise of torture-porn films is actually *Feather Belly #1* (all works 2016), a sculpture composed of a smooth sheet of luminous steel (formerly the floor panel of a large utility van), pierced by spikes made of walnut. The emotional and intellectual trajectory of this work's unfolding—from behind the door, then through it—is eerie, mesmerizing. It is a formally beautiful landscape that's weirdly familiar and utterly foreboding.

Artforum, 2016

The same uncanny transition happens with *Feather Belly #2*, the aforementioned round, light-emitting sentinel. In actuality, it's a bowling ball with a small LED shining from one of its finger holes. Hanging on the gallery walls are *Feather Belly #3* and *#4*, two unfired clay works resembling charred wood. The surfaces of these pieces—in deep, inky tones of purple, black, and blue—resemble reptile skin. Their psychedelic patina is derived from ordinary desktop-printer ink. Again, Reyes manages to successfully pervert the boundaries between the mundane and the otherworldly.

— Gabriel H. Sanchez

Punching Above Their Weight: Three South London Galleries to Watch

BY **JAMIE STERNS**

June 1, 2015 3:07pm



Installation view of 'Pindul's Rewards: Pier Paolo Pasolini and Carlos Reyes' at Arcadia Missa.

COURTESY ARCADIA MISSA

Arcadia Missa

"pindul's rewards: Pier Paolo Pasolini and Carlos Reyes"

The title of this show is a bit misleading, for although Pasolini is in the show, he is more a muse and source than a participant. The artist in full view is Carlos Reyes and in this exhibition he takes a series of political posters that Pasolini created in 1949 to reinvigorate and contextualize. Why Pasolini? That was spurred by the show's organizer, Alessandro Bava, who invited Reyes to work with the Centro Studi Pier Paolo Pasolini as Bava saw an affinity with Pasolini's archives with Reyes's own. Is there a link? Yes and no. The works in the show incorporate Pasolini's archived text and images with consideration and variety but there is a topical quality to it all. There seems to be a lack in synthesis or direct connections between Reyes and Pasolini, which belies the intended affinity, but this is not necessarily a bad thing as the alignment has produced work that opens new doors for both.

ArtNews, 2015

Although the direct link may be vague, it did not leave one lacking in engaging works to view. Of particular note is *Laser-Etched Dried Reishi Mushrooms* (2015), which are placed on the floor and walls and are exactly as the title describes. These mushrooms are bizarre objects. They look prehistoric and seem like they could be wood, stone, or paper. They have a texture that seems like suede but also like a painted surface. What is laser etched onto their surface is text from Pasolini's posters as well as cartoon images of a slightly maniacally grinning man. There is something unnecessarily absurd about it, but it is nonetheless compelling to look at.

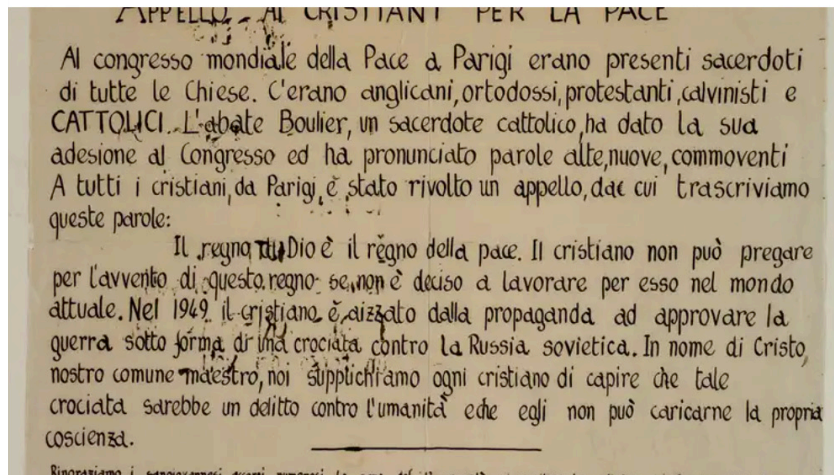
The mushroom can also be seen as a metaphor for networks. The concept of information being a spore, reaching out and spreading through medium, through generations, and through influences may be the most interesting underlying concept of the show. This can be seen in other works, including the large hand-painted film poster shipped in from Taiwan that forcefully stakes its ground in the exhibition space, as well as in *Gauze Mesh Shirt*, which is doubled with a *Laser Etched Denim Shirt* that has Pasolini's text burned in the back. These works feel like afterthoughts of former narratives that may or may not link to the show's focus, but that seems okay. Just the hint of a relationship is enough to spread a branching idea.

Reyes is an artist that doesn't give it all away. There is a sense of restraint even within the experimentation. His works are not resolved or complete in a one-to-one way but rather they are investigations into ideas and materials he already uses or has just discovered. This deliberately paced, almost scientific quality in working makes Reyes's art, and the pieces in the show, slow burners, which is refreshing both aesthetically and mentally. In this time of flash-and-dash art, to see work that may not hit every note perfectly but is hitting them honestly is rare and exciting to see.

carlos reyes is exploring the pasolini archive

A new exhibition at London's Arcadia Missa is examining the revolutionary film-maker's place in today's cultural landscape.

By [Harry Burke](#) | 08 May 2015, 2:41 am



Carlos Reyes is an artist based in New York. Last week he opened the exhibition *pindul's rewards* at London gallery Arcadia Missa. This put his sculptural practice in dialogue with Italian filmmaker, poet and political activist Pier Paolo Pasolini, who passed away in untimely fashion aged 53 in 1975. Organised by Italian architect and curator Alessandro Bava, the exhibition picks up on a series of pamphlets and posters produced by the young Pasolini in his hometown of Casarsa in the late 1940s. Made available by the Centro Studi Pier Paolo Pasolini, which is located in Casarsa and contains Pasolini's archive, these digital files are re-situated within the material economy of today's digitally permeated, globalised world.



i-D Vice, 2015

A "Catholic Marxist" affiliated with the Italian Communist Party from 1947, Pasolini maintained a devout relationship to the rural working class, embodied in his use of Friulian and always present in the content of his work. Yet he was a cosmopolite comfortable in the big city and in international film circles. Resolute in political conviction, he was happy to embrace systematic contradictions as a starting point in radical thought - contradictions that are rife in any political or artistic work to this day.

The exhibition's title translates the title of one of the featured posters ("Li sodisfassions dal pindul"). This tells the parable of two figures, one communist and the other a free market ideologue, arguing over who has the greater freedom: free market freedom to suffer from hunger, or the communist's freedom to suffer the indignity of Alcide De Gasperi, the Italian Prime Minister of the time. If this is a debate still alive in austerity London in 2015, however unsavoury and opaque it's become, it's clear to Pasolini which the ennobling route out is.

What inspired you to work with the Pasolini archive?

Alessandro Bava: Pasolini's work has been an obsession since I was a teen, and I found that outside of Italy he is known mostly for his films, so it was important to me to try and uncover lesser known facets of his work, especially his ventures into painting and drawing. The posters that are the base of the show are very unique artefacts because Pasolini made them in his early 20s in his more raw, early phase, so I see them as a synthesis of writing, political activism and art.



i-D Vice, 2015

The works of Pasolini you are exhibiting are items of direct political antagonism, flyposted by Pasolini around his community. Is there a conflict produced when these things are brought off the streets and into a gallery space?

CR: The posters are 66 years old and the content refers to a specific time and locality, so perhaps by reinstalling them into gallery they are given a degree of universality. I hope placing them in Arcadia Missa provides a new context and thus new life, a new valence, rather than subsumes them.

But on a broader scale, the conflict only exists if you construct the relationship between politics/aesthetics as a binary. I've always wondered about this conflict between politicising aesthetics and aestheticising politics, and about how the realm of the sensual has been positioned as a counterpoint to the literary, absolute, rational, and political. I think one pulls the other and they sort of massage information out of each other. Sensuality is used as the scapegoat for manipulation of politics, instead of the actual people who are doing the manipulating in a very conscious way. This doesn't acknowledge the possibility of permeability within our heads: I rarely walk around with a fixed position and am capable of assimilating information beyond binaries and beyond gestalt.

Another thing ... why is a gallery considered a private aesthetic zone and the "public" a political zone?



i-D Vice, 2015

AB: To me these belong to a gallery space AND to the street in equal measure, like a Rodchenko or a John Heartfield poster. With Carlos we tried to readdress the posters as works of an artist engaging his community. We saw them as political and poetical objects capable of triggering a reaction even within the gallery. I thought a lot about Pontus Hulten's *Poetry Must Be Made by All* exhibition at Moderna Museet in Stockholm in 1969 where images from the May '68 demonstrations in Paris were literally taken off the streets and put in a museum. In that case the museum really turned into a space of conflict, so we wanted to deal with the political content of the works with more distance and in a more allusive way.

How do posters translate into sculptures?

AB: The idea was to deal with the posters in multiple ways: address their materiality as works of an artist while translating it both literally from Italian to English and as takeaway posters that are translated from a 90s American projector to a British power plug. We didn't want to express respect for Pasolini, we wanted to express love!

CR: We spent quite a bit of time translating the works into English as well as looking at the physicality of the objects themselves. We looked at how they were edited, how they were hand printed, and considered the actual material they were printed on. In one instance we realised that the poster which had a decidedly Marxist viewpoint was hand printed on the back of a Christian Democratic poster. This was no doubt a conscious decision by Pasolini. The wording on the Christian Democratic poster bleeds through the front and graphically plays with the Pasolini text, which recounts a political situation that happened in Hungary. We found these design decisions interesting since they synthesised aesthetic decisions and calls for civic awareness. It was the basis for one of the material translations in the show, one of my own shirts with this "uncovered" poster laser etched on the fabric.



i-D Vice, 2015

Pasolini famously wrote in Friulian, a dialect of Italian originating in northeast Italy, where he was from. Do your sculptures have a relationship to dialect?

CR: "Dialect" is an interesting word because it presupposes that there is a universal standard of language and the deviations from that in tone, syntax, construction etc. as different and sometimes subordinate. However, two people speaking from the same regions, in the same language don't hear "dialect".

I suppose I give in to dialect in the sense that when I choose materials, I am not concerned with them being ahistorical vessels for universal truths. I like to think of the construction of the sculptures as more porous - as allowing for regional, time-specific readings of their component parts, and at the same time a rearrangement of those material expectations to uncover other possibilities in understanding what "truths" lay behind the perceptible world.

Pindul's Rewards | Carlos Reyes and Alessandro Bava

June 18th, 2015



Carlos Reyes, *Pindul's Rewards*, Installation view

Let's, for a moment, argue that art and politics (as we currently practise their convergent theories, and – with a secondary disclaimer – specifically in western visual art terminologies) has its roots in Italy. We'll point out how the artists' manifesto was the first real example of the merging of art and politics in the form of the art object, and that it was *The Founding and Manifesto of Futurism* (published in Bologna in 1909) that provided the textual aesthetic template that would become common to all subsequent artists' manifestos. Its introduction unpacks a narrative that forms the basis for the propositions that follow; its conclusion takes the form of a rhetorical speech act that defines or critiques these propositions. The artists' manifesto proposes a new social ideal based on embedding the principles and morals of a movement's perceived 'ideal' of art. The manifesto, after Futurism, became the most effective mode of criticism and rhetoric.



Carlos Reyes, *Untitled (After Pindul #1)*, 2015. Laser-Etched Dried Reishi Mushroom

DIS Magazine, 2015



Carlos Reyes, *Pindul's Rewards*, Installation view

Futurism's social impact was due, in large part, to the timing of its emergence. Its rise occurred during a tumultuous period in Italy's recent political history. In the years leading up to the First World War, national conciliation between the political Right and Left became unworkable. A series of strikes and riots in favour of suffrage for the working classes – known as 'Red Week' – brokered a schism between the rich and the poor; worsening economic conditions resulted in the country being coerced into joining the war. Futurism, which rallied for the mechanisation of industry and promoted the (perceived) magnificent racial qualities of the Italian (who they saw as demonstrating "all the qualities of GENIUS"), increasingly appealed to the Italian public. As the Futurists' *de facto* leader, Filippo Tommaso Marinetti ensured that a large section of the Italian population would have access to their series of manifestos because they were printed cheaply and quickly and in great number using the latest in lithographic print technology. With the publication and distribution of their manifestos, Futurism – and subsequent artistic movements – was suddenly able to gain a more public spectatorship than they would have received in just galleries and performance venues.



Carlos Reyes, *Untitled (After Amici #2)*, 2015. Laser-Etched Dried Reishi Mushroom

DIS Magazine, 2015



Carlos Reyes, *Untitled (After Amici) #2*, 2015. Laser-Etched Dried Reishi Mushroom

Pier Paolo Pasolini was born in Bologna at the peak of Futurism's influence in the artistic-political landscape after the First World War. The city and its region, Emilia-Romagna, is renowned for its historic and deep-standing support for the Italian Communist Party – it is known as one of Italy's 'Red Regions'. Pasolini would later graduate from the University of Bologna, but as a child his family moved to Casarsa della Delizia, a small town near the Italian-Slovenian border. Casarsa is in the region of Friuli Venezia Giulia, one of only five (of twenty) regions of Italy that are governed autonomously (due to the region's cultural, racial, and linguistic diversity, part self-governance was granted to the region after the Second World War, in 1947, as an attempt to prevent secession). It was in this highly politicised climate that two years later, in 1949, Pasolini also took pen to paper and had people from the village copy posters by hand to produce a series of political posters as a call to arms for the people of Casarsa. These posters are archived in the town at the Centro Studi Pier Paolo Pasolini and were exhumed by curator [Alessandro Bava](#) while working with the institution in 2014, before bringing [Carlos Reyes](#) in for the project.



Carlos Reyes, *airehgnU ni edecus asoC*, 2015 (Detail). Gauze Mesh Shirt, Laser Etched Denim Shirt

DIS Magazine, 2015

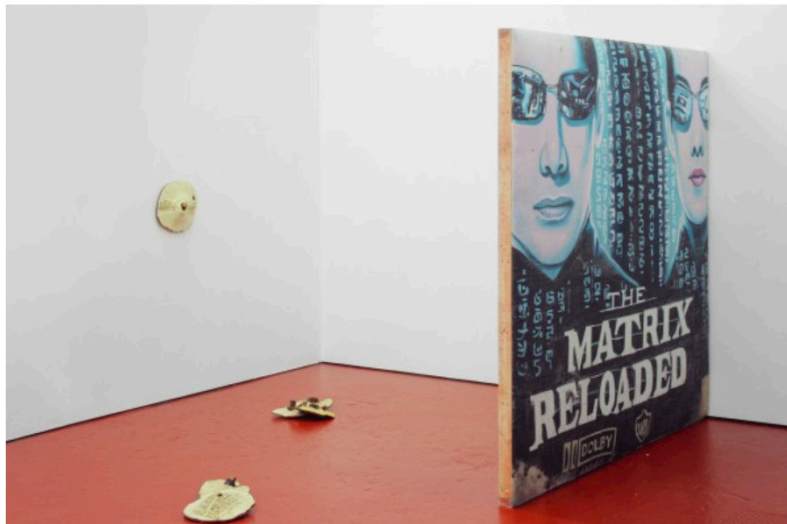


Carlos Reyes, *airehgnU ni edecus asoC*, 2015. Gauze Mesh Shirt, Laser Etched Denim Shirt

For the exhibition *Pindul's Rewards* at *Arcadia Missa*, London, organised by artist-architect Alessandro Bava, Reyes and Pasolini are given collaborator credit on the marquee. Pasolini's words provide the starting point for this display; Reyes re-performs the texts written by Pasolini for his posters. They have been made into photocopied replications and projected onto the wall, and they have been laser engraved onto shirts and, incongruously – but most effectively – onto wide-capped, dried mushrooms.



Carlos Reyes, *airehgnU ni edecus asoC*, 2015 (Detail). Gauze Mesh Shirt, Laser Etched Denim Shirt

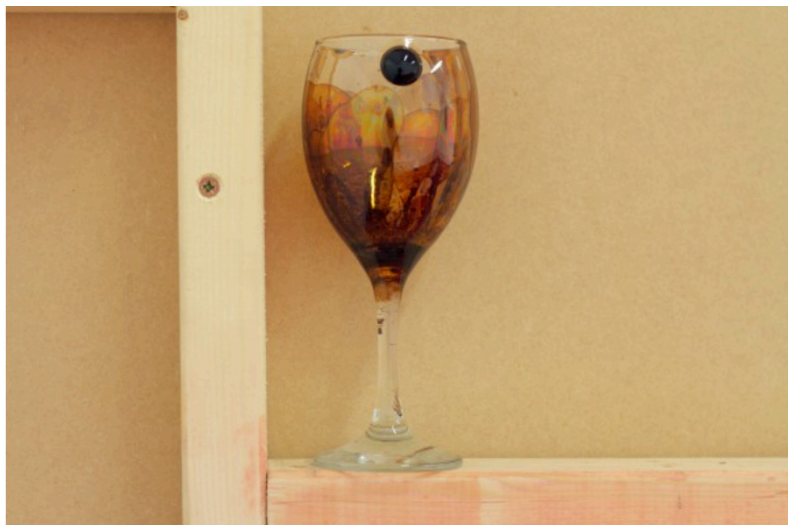


Carlos Reyes, *Pindul's Return*, 2015. Hand Painted Padded and Stretched Film poster, Wine Glass, Rare Earth, Magnet, Ferrofluid

DIS Magazine, 2015



Carlos Reyes, *Pindul's Return*, 2015 (Detail). Hand Painted Padded and Stretched Film poster, Wine Glass, Rare Earth, Magnet, Ferrofluid



Carlos Reyes, *Pindul's Return*, 2015 (Detail). Wine Glass, Rare Earth, Magnet, Ferrofluid

DIS Magazine, 2015



Carlos Reyes, *Untitled (After Pindul #2)*, 2015. Laser-Etched Dried Reishi Mushroom (on right)

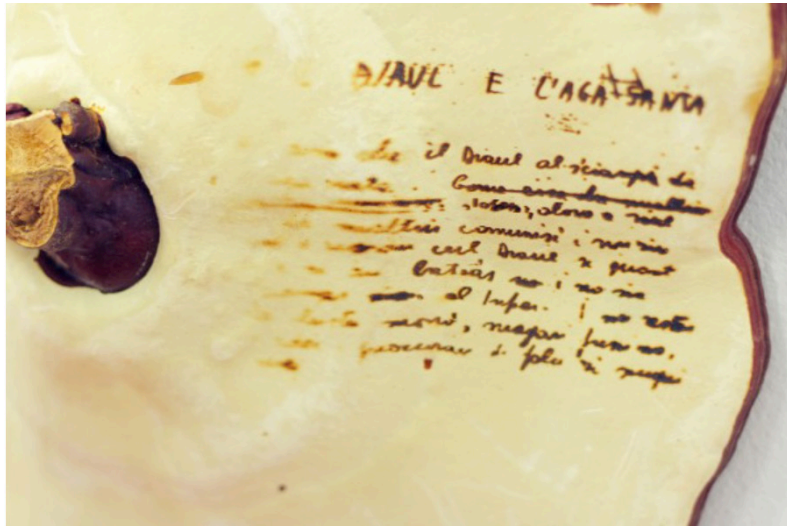
The texts and illustrations appear engraved on mushrooms. It is an interesting material, and one that deserves closer scrutiny. As an organic substance, it begins the process of bio-degradation immediately upon foraging. As a fungus its primary characteristic is that it forms a symbiotic relationship with other organisms and aids nutrient recycling and therefore enables more efficient decomposition. Used in this context, the audience is faced directly with the idea of the parasitic nature of rhetoric (of all persuasions), as well as its rapacity for self-preservation. The mushrooms that Reyes selected for these works are reishi mushrooms. They are incredibly rare in their natural state, found most often today in their dried form. These particular mushrooms were individually sourced and shipped from a supplier in New York. They are a treasured ingredient within traditional Chinese medicine. This strain of mushroom is believed to be around two and a half thousand years old, but it has only been in more common use in the past five hundred years. Previously, it was solely supplied to the ruling Emperor. The reishi ('lingzhi' in its Pinyin Chinese name, 'reishi' being Japanese) mushroom is believed to preserve the Qi – the life energy. That when taken for extensive periods of time it has the power to preserve life.



Carlos Reyes, *Untitled (After Amici #3)*, 2015. Laser-Etched Dried Reishi Mushroom (on left). *Untitled (After Rewards #1)*, 2015. *Untitled (After Rewards #3)*, 2015. Dried Reishi Mushroom (on top & on right)

Pindul's Rewards is an evenly-balanced display, with strong visual elements tempering the artists' 'Right On' politics. But the exhibition's strongest aspects are those elements that demand close, careful, and detailed scrutiny. Of course, print poster political placards and their distribution don't necessarily equate to left-wing demonstrative politics (let's not forget that even the Futurists supported war and would eventually merge with Mussolini's ruling Fascist Party), but it's worth remembering the enigma posed by German artist-activist Dieter Ruckhaberle in 1968, in opposition to Documenta 4: "What's left to do for artists of nation[s] that wage criminal war...other than to make Minimal Art?"

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Carlos Reyes, *Untitled (After Pindul #3)*, 2015. Laser-Etched Dried Reishi Mushroom



Carlos Reyes, *Untitled (After Arcadia)*, 2015. Live video feed of take away poster.

Pier Pasolini and Carlos Reyes

Pindul's Rewards

Arcadia Missa

May 1 – June 27 2015

With thanks to Centro Studi Pier Paolo Pasolini.

Artforum, 2014

CRITICS' PICKS



View of "Passive Collect," 2014.

LOS ANGELES

"Passive Collect"

CHIN'S PUSH
4917 York Boulevard
July 11–August 10, 2014

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Spot-welded above the roll-down shutters at Chin's Push, like an old-timey emblem, is a sheet-steel replica of the Markets Data section of the *Financial Times* by artist Morgan Canavan. The illegibility of its raw figures is rendered as a sculptural pun—ticking digits accrete into heavy, creased matter. The work advertises the problem of data—how to display it, how to draw meaning from its abstractions—and flags the anxiety underwriting "Passive Collect," a group show curated by artist Jesse Stecklow. Moving into the gallery, for example, one finds (*CAS Registrations: Siladroxylal and Plus Hydroxycitronellal*) . . ., 2013–, for which Sean Raspert submitted new molecules to the Chemical Abstracts Service database. He then bound the CAS readout in a portfolio and fixed it to the wall on a retractable leash. This awkward workplace presentation is a brutally physical concession for molecules that, if produced, would be perfumes.

Artforum, 2014

With the exception of Raspet's, the works in this exhibition are simple combines, dimming the notion of passivity by accumulating without intent. Carlos Reyes's *Not Yet Titled*, 2014, features pink oyster mushrooms sprouting from bags of substrate. A few ambient items—a crusty plate, a roll of flypaper—decorate the gallery, “passively collecting” dirt, spores, and flies. Like the artworks, these objects paraphrase the exhibition's subtitle: “A Group Exhibition Organized Around Contemporary Notions of Data Collection.” “Data” almost means “stuff” here, yet the subtitle ends pitched on NSA-induced paranoia. Is calling mushrooms “data” the kind of semiotic creep that might conceal a darker purpose—like extending “drones” to cover RC helicopters? Who takes responsibility for all this data? Is data neutral now?

— Travis Diehl

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