

L I S S O N G A L L E R Y

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CULTURED

ARTIST PEDRO REYES
AND THE
SUBLIMATION OF
VIOLENCE

ADDIS GOLDMAN

09.28.2020



PEDRO REYES' DISARM MUSIC BOX
(GLOCK/MOZART), DISARM MUSIC BOX
(BERETTA/VIVALDI), DISARM MUSIC BOX
(KARABINER/MATTER), 2020,
INSTALLATION VIEW MUSEUM TINGUELY,
(L.T.R.) COURTESY OF THE ARTIST © 2020
MUSEUM TINGUELY, BASEL; PHOTO: DANIEL
SPEHR, RELATED TO THE ARTWORKS

For his exhibition “Pedro Reyes. Return to Sender” at Museum Tinguely in Basel, Switzerland, Mexican artist, educator, and activist Pedro Reyes brings to bear his singular approach to creating functional sculptures by repurposing the fragmented remains of weapons of war—in this case, guns. In this repurposing, instruments of death are transformed into instruments of peace and reconciliation. Working within the context of the ongoing Mexican drug war, Reyes reflects on the vast accumulation of weaponry that has coincided with drug-related violence. And, he does so from an explicitly Marxist-humanist position grounded in an awareness of how the social is bound up in the material. As a 2016 visiting lecturer at MIT’s Art, Culture and Technology program, Reyes and his partner, fashion designer and social entrepreneur Carla Fernández, co-taught the course “The Reverse Engineering of Warfare: Challenging Techno-optimism and Reimagining the Defense Sector (an Opera for the End of Times).” As such, Reyes’s work is often both pedagogical and theoretically rigorous, and draws on his personal perception of drug-related conflict as a Mexico City native.

In the past, Reyes has staged elaborate and thoughtful social interventions, variously involving aspects of theater and often in concert with educational and governmental organizations. For *Palas por Pistolas* (2008)—a program supported by the Art in Embassies program of the U.S. State Department—he gathered 1,527 weapons, 40% of which were of a high-powered military grade. As his website reports: “These weapons were taken to a military zone [where] they were crushed by a steamroller in a public act.” After being crushed, the weapons were melted and turned into 1,527 shovels. Since then, the shovels have been used to plant trees at various forums in successive acts of public reconciliation. In a related work, *Disarm*, 2012, Reyes repurposed 6,700 weapons seized by police in Ciudad Juárez in order to produce a collection of musical instruments that could be played by musicians, often his friends. He has gone on to create a thematic series using the same methods, such as *Disarm (Mechanized) I*, 2012-13, which automates the percussive act of music making through an array of eight separate instruments that form a kind of robotic band.



PEDRO REYES' DISARM (MECHANIZED)
II, 2014 © PEDRO REYES, COURTESY
MUSEUM TINGUELY. FOTO: DANIEL
SPEHR

For this exhibition, the second of the two existing versions of *Disarm (Mechanized) II*, 2014, is in dialogue with Swiss artist Jean Tinguely's permanent installation *Mengele-Dance of Death*, 1986, which repurposes materials from a barn destroyed by a fire near Tinguely's home. For the entirely new body of work *Disarm (Music Boxes)*, 2020, Reyes acquired gun barrels directly from the manufacturer which were "destroyed in order to create resonating bodies." Using rotating hand-crankes, the boxes churn out well-known works of music from the respective manufacturer's country of origin. One music box made with repurposed "Glock pistol parts" plays a tinny Mozart tune. In another, "Beretta barrels" play Vivaldi. Though the boxes emit precious metallic tones, there is an eerie awareness of the violence bound up in these expressive machines. It is this high contrast, between beauty and brutality, that makes these works so powerful.



JEAN TINGUELY'S DANCE OF DEATH,
1986 © 2020 PROLITTERIS ZÜRICH
PHOTO: MUSEUM TINGUELY BASEL,
SERGE HASENBÖHLER

But the allusions to violence Reyes employs are not cheap nor aestheticized. Rather, the artist engages in acts of transubstantiation. He isn't dealing directly with themes of Catholic religiosity, but his process has a similar structure. The machines sublimate the raw physical terror of weapons of war and, in turn, transform instruments of death into vessels of musical transcendence. In the context of ongoing drug-related conflict in Mexico, this work is as cathartic and critical as it is charming and sublime. As Reyes himself believes, "the physical act is always accompanied by an idealistic one and appeals to the spiritual dimension of this quasi-alchemical operation towards the good." Beyond this transcendent aspect of the work, Reyes's practice is also grounded in a desire to promote practices of "up-cycling": the repurposing of discarded materials for new productive uses in a wasteful age—a practice more urgent now than ever. In sum, Reyes's work reconciles the material and the metaphysical and, in affect and effect, is as idealistic and sculptural as it is educational and purposeful.

"Pedro Reyes. Return to Sender" is on view at the Museum Tinguely in Basel, Switzerland through November 15, 2020.

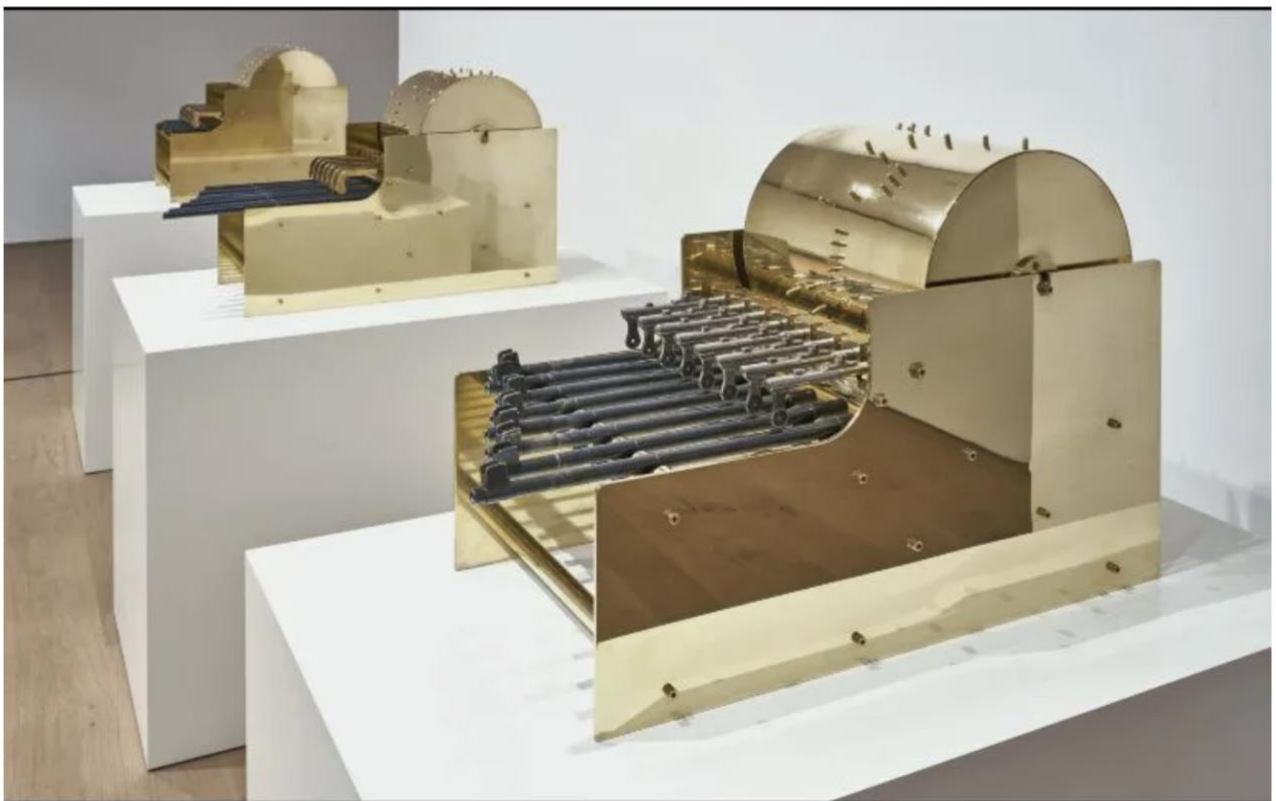
Informador
1 July 2020

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From weapons to music

The Mexican artist Pedro Reyes presents his work at the Tinguely Museum, in Switzerland, in one of the first European exhibitions on the "new normal"

By: The Informer
July 1, 2020 - 01:00 a.m.



PIECES. Pedro Reyes changes the use of weapons by recreating them as musical boxes. COURTESY

Mexican artist Pedro Reyes inaugurates the exhibition "Return to sender" in one of the first exhibitions in Europe's "new normal", after months of museum closings caused by the coronavirus pandemic . The Tinguely Museum, in Basel (Switzerland), is the venue where, from June 23 to November, the Kings' exhibition is presented, reflecting on the criminalization of the use of firearms based on skin color and systemic racism.

The work consists of music boxes built with firearm barrels cut to different lengths to create different musical scales. Each of the pieces reproduces compositions by musicians from the same country of origin of the weapons with which they are built. For example, the piece "Disarm Music Box Vivaldi / Beretta" incorporates rifle barrels from the Italian brand Beretta, which has been making weapons since 1526, and plays a fragment of "The Four Seasons" by Antonio Vivaldi. **For its part, " Disarm Music Box / Glock Mozart " was manufactured with barrels from the Austrian brand of pistols Glock that allow to reproduce part of the Symphony No. 40 in G Minor composed by Mozart .**

The artist details regarding this exhibition: "There is a racial bias when we talk about violence by firearms; it is assumed that it is always the fault of the one who pulls the trigger, however the companies that make these weapons seem to be free of fault. With this work I am interested in giving a designation of origin to these weapons that are usually manufactured in countries considered peaceful as Finland, Belgium, Austria or Italy, among others, but where for hundreds of years weapons that have been complicit in colonization have been manufactured. , war and crime. It is time to point out that violence by firearms begins in the factories where they occur. "

The subversion of the uses of the object

This work began to take shape in late 2019, when the artist began to obtain the pieces of weapons and completed its construction this year. It is not the first time that Pedro Reyes works with this type of objects. Previously, he developed "Shovels for pistols" (2007 to present), which involved a voluntary donation campaign of weapons in Culiacán, Sinaloa, and which managed to gather 1,257 weapons that were melted down to create the same number of shovels with which trees were planted. . **This work was followed by " Disarm " (2012 to present), in which he incorporated firearms to make musical instruments that to date total nearly seven thousand pieces that have been used in orchestras and mechanized sound installations.**

Reyes seeks in his new exhibition to offer the viewer an aesthetic, political and sociological experience by exploring the subversion of objects and the transformative capacity of sculpture capable of influencing the death-life

relationship between weapons and their new utility as part of a musical box: "I am very interested in that alchemical transformation where there is a subversion of the uses of the object. Sculpture for me is a way of generating a psychological transformation through a physical transformation of the object".

"Return to sender" is a commission that Pedro Reyes developed after an invitation from the Tinguely Museum to produce a mechanical work of art or kinesics display.

The artist

Trained as an architect, Pedro Reyes has positioned himself on the international scene as one of the most important contemporary Mexican artists. His work ranges from sculpture to multimedia and has reached prominent art venues such as the Serpentine Gallery in London, the Lisson Gallery in New York and the Boston Museum of Fine Arts.

L I S S O N G A L L E R Y

The Art Newspaper
6 December 2018

THE ART NEWSPAPER

INTERVIEW — ARTIST INTERVIEW

Pedro Reyes and Carla Fernández: 'death to planned obsolescence'

The Design Miami/Visionary award-winners tell us about their projects at the fair

LARSENELLA ANGELATO

6th December 2018 10:48 GMT



Installation outside of Design Miami by Pedro Reyes and Carla Fernández. Photo: © Vanessa Ruiz

The artist Pedro Reyes and the fashion designer Carla Fernández are the winners of the 14th edition of the Design Miami Visionary Award, an annual prize established in collaboration with the Savannah College of Art and Design (Scad) to honour creatives making significant contributions to the design world. The artists—and husband and wife team—were recognised for their “always brilliantly synthesised spectrum of influences, from Brutalism to Mexican indigenous culture to progressive values”, says Craig Robins, the founder of Design Miami.

Two large-scale installations designed by Reyes and Fernández are being shown at Design Miami (until 9 December) along with works from the past decade. These works contrast hands-on design traditions with concerns around automation and our tech-obsessed zeitgeist, and also address current socio-political issues. On 5 December, Rodman Primack, the fair’s chief creative officer, moderated a talk with the artists on the importance of “coming together to make art, architecture, design and fashion that is rooted in social consciousness and justice, and that keeps craft alive and vibrant”, Reyes says. Scad is slated to open an exhibition of the artists’ works next February.

The Art Newspaper: Your work deals with cultural heritage, artisanal traditions and social justice. What can visitors expect to see in the Design Miami exhibition?

Carla Fernández: It’s a full retrospective of our works. In the booth, there are some of my contemporary designs that were made in collaboration with indigenous female artisans across Mexico who specialise in handmade textiles and utilise centuries-old techniques. The textiles are woven to be treasured and we create few of them, doing so slowly. We say: death to planned obsolescence. We understand that artisans need time to think, learn, transform and transcend. It is not only a romantic idea, but also a way to ensure that people who choose these professions will be safe from the destructive waves that automation is bringing to society.



Carla Fernández and Pedro Reyes Photo: Ana Hop and courtesy of Design Miami

Pedro Reyes: The exhibition also has various stone carvings I've done over the past five years. That tradition goes back 3,000 years in Mexico. At a time when a lot of designers are going for 3D printing or computer-controlled machining, I'm more interested in revealing the natural properties of different stones.

Travelling across Mexico, Carla and I became aware that there was no need for us to import sources of inspiration because we have so much to unearth from our past. The furniture I'm designing is based on Pre-Columbian artefacts. My metate chair has three legs, a constant feature in metates [hand-mill stones], molcajetes [mortar and pestles] and most Pre-Columbian pottery because an object with three legs always sits firmly on the ground. This tripod shape was considered a design error, so I'm interested in tackling this principle with a modern language. There's an elegant yet bold simplicity to these types of tools that haven't changed much in thousands of years.

“The art world can't be oblivious to the world in which we live — CARLA FERNÁNDEZ

What messages do you hope visitors take away?

Fernández: For us, it's important to show that the political borders we know today are only 200 years old in comparison to a continent that has been inhabited for 11,000 years. Our goal is to bring some perspective to a time where xenophobia and racism are increasing. Looking ahead, we are going to have increasing migration. On the other hand, we also want to show that many of these indigenous cultures continue to exist, and that, in contrast to these original settlers, we are all immigrants.

Art fairs are effective platforms to address social issues because they welcome many spectators with different backgrounds from all over the world. We think that part of the importance of art nowadays is to bring about social change and not only the selling of it.

You've designed a special project for the plaza at the fair. What inspired this work?

Fernández: Our presentation addresses one of the most important issues of our time: migration. There are two different installations, one of them showing two large-scale effigies carrying different tools, representing the many trades done by immigrants in the US. The work becomes a sort of monument to honour and acknowledge the energy that immigrants bring into each profession, and to show their diversity and richness.



Installation shot of Pedro Reyes and Carla Fernández retrospective at design Miami. Photo: © Vanessa Ruiz

The second one, presented within a container, revisits the subject of migration from a political standpoint. We are living through a humanitarian crisis, where immigrants from Latin America are persecuted and families are being separated and abused on grounds of their ethnicity. This persecution has brought us indelible images of detention centres where children as young as four-years-old are being held and separated from their families. We believe that it's our duty to present such images so that these acts of racism don't go unnoticed. We want to open a conversation about the ongoing humanitarian crisis of migrants in the US, as it is our firm belief that the art world can't be oblivious to the world in which we live.

You're also designing the graphic identity of the fair, which is based on protest posters.

Reyes: For several years, we have been collecting protest posters from Mexico, Latin America and Europe. These obviously have a sense of urgency. The inspiration comes from the bold graphics of the handmade protest signs, posters and ephemera from the 1968 uprisings in Mexico, Paris, Prague and Berkeley. Fifty years ago, there was a revolution that signalled a social and cultural turning point worldwide and inspired artists to also get political.

Glocal

4 December 2018

glocal[®]
design magazine

Pedro Reyes & Carla Fernández | Design Miami/ Visionary Award 2018

El premio anual se otorga a talentos creativos de todos los campos que han hecho contribuciones significativas al campo del diseño que ofrecen un impacto tangible y duradero en el mundo que nos rodea.

Por: Redacción

Fotos: Cortesía

Design Miami/ nombró a **Pedro Reyes** y **Carla Fernández** como los galardonados del **Design Miami/ Visionary Award 2018**. El premio se otorga a talentos creativos, incluyendo diseñadores, curadores, arquitectos y luminarias cuyas contribuciones ofrecen un impacto tangible y duradero en el mundo que nos rodea. El premio Design Miami/ Visionary Award es reconocido por tener una continuidad, un impacto tangible y duradero. Los ganadores de los premios Design Miami/ Visionary Award incluyen a **Zaha Hadid, Marc Newson, Tokujin Yoshioka, David Adjaye, Yves Béhar, SHoP Architects** y a la **Escuela Mwabwindo**.



El artista contemporáneo Reyes y la diseñadora de moda Fernández, quienes están casados, presentarán una exposición colaborativa en **Design Miami/ 2018**, además de diseñar la identidad gráfica para la feria. “El trabajo de Pedro y Carla siempre ha sintetizado brillantemente un espectro de influencias, desde el **Brutalismo** a la cultura indígena mexicana en un cuerpo nutrido de trabajo. Estoy contento de que vamos a celebrar sus logros en Design Miami/, y espero con interés ver su exposición en la feria”, dijo **Craig Robins**, fundador de Design Miami/.

La pareja presentará una retrospectiva de obras que abordan algunos de los aspectos fundamentales de la historia de la humanidad, de nuestro tiempo y de los intercambios humanos íntimos que se han vuelto raros en esta era digital. La estructura general del *stand* es diseñado por los ganadores del premio y contará con paredes de acero curvado. Las obras clave a la vista incluirán las **sillas Metate** de Reyes, que están inspiradas en artefactos precolombinos de tres patas. El artista talla las sillas con herramientas sencillas que no han cambiado en casi 3,000 años. También se pueden ver ejemplos del **Desarme** de Reyes, instrumentos musicales fabricados con armas de fuego destruidas, así como las obras textiles de Fernandez y las obras en colaboración como un mapa con los nombres de los más de 300 asentamientos originales del continente americano que existían antes de la conquista.



“Nos sentimos honrados por ser seleccionados como los ganadores del Design Miami/ Design Visionary Award”, dijo Reyes. “Esto nos ofrece la oportunidad de presentar a los asistentes a Design Miami/, piezas en las que el diseño ha adquirido dimensión social, ya sea abordando la justicia social o el establecimiento de la paz, así como la importancia de productos artesanales en un mundo donde la mayoría de los procesos están siendo automatizados y millones de personas están perdiendo sus trabajos.”

El premio es co-presentado por el socio universitario oficial de Design Miami, **Savannah College of Art and Design** (SCAD). Después de su debut en Design Miami/, la exposición tendrá como objetivo viajar al **SCAD Museum of Art** que abrirá sus puertas en febrero de 2019. Además de la exposición dentro de la feria, Reyes y Fernández diseñarán una presentación especial para la plaza frente a la feria este diciembre y será la sede de una charla de diseño.

Acerca de la Identidad Gráfica

La inspiración de Reyes y Fernández para la identidad gráfica de Design Miami/ 2018 viene de los gráficos *bold*, de carteles, de pancartas de protesta hechas a mano y de la sublevación de mayo de 1968 en París, una revolución que marcó un punto de inflexión social y cultural en todo el mundo e inspiró una revolución artística.

“Cincuenta años después de las manifestaciones de 1968 en México, París y en todo el mundo es más importante que nunca escuchar las voces de nuestra sociedad global”, dijo **Carla Fernández**. “Que es la razón por la que nos inspiramos para incorporar los colores, imágenes y mensajes de este movimiento en nuestro compromiso con la acción y el cambio social”, añadió.

“**Design Miami/** se siente honrado de apoyar a tan poderosos visionarios y tener el honor de que su lenguaje sea parte de nuestra identidad visual con la misión de ser un mercado para el diseño y un líder en el discurso del diseño global.” dijo, **Rodman Primack**, Director Creativo de Design Miami/.



L I S S O N G A L L E R Y

designboom

21 October 2018

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design miami/ celebrates pedro reyes and carla fernández with 2018 design visionary award

contemporary mexican artist **pedro reyes** and fashion designer **carla fernández** have been announced as the recipients of the **design miami/ design visionary award for 2018**. the design visionary award is an annual celebration of luminaries from a wide range of disciplines that have significantly contributed to the field of design, with previous winners including **zaha hadid**, **tokujin yoshioka**, **konstantin grcic**, **sir david adjaye**, and **yves béhar** among others. recognized for their impact on local communities through their individual practices, reyes and fernández are to present a collaborative exhibition at the fair, as well as design the graphic identity of this year's edition.



image © designboom (photo credit: image)

despite their individual focus on separate design disciplines, pedro reyes and carla fernández express similar concerns through their work, often dealing with mexican indigenous culture, social values in communities, and intimate human interaction in an age of digital exchange. 'a few years ago we began to realize that we wanted to start looking at designers and people that were doing more with their practice than just creating buildings or objects, using their practice in ways to impact the design community more broadly,' explains roldan grimack, chief creative officer of design miami'. 'with pedro and carla we are obviously so inspired by the work that they create, but also by the way they run their practices and have used them to impact their communities; in carla's case to really keep some crafts and the conversation around native handmade things alive, and use that as a way of communicating with the world and fashion to give energy to that. with pedro, there has always been in his practice a connection with social impact, from early projects such as the ones he did with guns. for design miami/ it is a way of recognizing our community can do more with opportunities, and opportunities that will not only benefit the maker, or the artist, but that can also benefit the people that they collaborate with, the communities that they interact with. it feels like this is probably our best expression of this award so far,' grimack concludes.



mano rillas by pedro reyes, 2012, courtesy of labor gallery. the chairs appear to be in the middle of a sign language conversation.

a retrospective exhibition of both of their works will open on the occasion of design miami/ on 5 december, while a large version of it will travel to SCAD (savannah college of art and design) in february 2019. the pavilion which will hold reyes' sculptures and artworks, together with fernández's textile archive and fashion pieces, is designed by the two award winners as a curved, steel wall structure. born in mexico city in 1972, pedro reyes uses various media, such as sculpture, performance, and video, to address current sociopolitical issues. 'being an architect and then becoming an artist i could never get away from the idea that you have to solve problems, so i continued making art but always thinking that it should have a function,' explains reyes while discussing what will be on show at the upcoming exhibition. 'a lot of my pieces are to be used in the sense that there is an instrument, or piece of furniture – they are all works that are only completed once you use them and they become an activity as well.'



disarm by pedro reyes, 2013, courtesy of loose gallery, london. the instrument series uses remnants of de-commissioned weapons which the mexican army had collected and destroyed

working with Mexico's indigenous communities to produce handcrafted, avant-garde garments, Carla Fernández has established her brand as a pioneer in ethical fashion. The designer collaborates closely with the artisans on site for every project, integrating centuries-old indigenous techniques in every piece she creates. 'I hope to give a voice, and a name, and a last name, to the people that make these amazing crafts,' says Fernández. 'I am very grateful for the award and the exhibition because it gives us the opportunity to show all these people, either the visitors of Design Miami or the SCAD students, that another way of doing things is possible, especially now that a lot of people think that technology is the only future the world has - we believe that it is one of them, but we also believe the future is handmade.' 'Fashion sometimes is seen as very empty and pretentious, but for me it's the most amazing thing - it's culture, it's politics, it's architecture, and I don't understand why a lot of people tend to see it as very empty, or banal. We have to be very specific to show that another way of doing fashion is possible, that we can maintain tradition of thousands of years, and be modern and super contemporary at the same time.'



American visual artist Juan Jonas wears a piece by Carla Fernández. Photo by Ramiro Chavez (left)

the two designers have also made some new pieces for the exhibition including a hand-painted map of the Americas, where they have put together all the indigenous groups that have existed across the continent over time. 'we were trying to find if there is a map that shows all the original groups of the continent - there are some settlements that go back 11,000 years - but there was none, so we decided to make one, which was incredibly complicated,' explains reyes. 'we've been checking ethnography maps, topology maps, and so on, and building this map, because in a time where there is a migration crisis, and it is an issue around the world, and there is all this suffering that happens at the crossing of borders, we wanted to bring some perspective to the fact that our current borders are only 200 years old. when the world has been inhabited for thousands of years in many different configurations, what we assume as our current borders may not be the borders in the future and they were essentially not the borders in the past.'



one of the artists that works with Carla Hernández on her hand-painted textiles

design miami has also collaborated with royo and fernandez on the visual identity of this year's edition, who came up with a series of graphics that capture the spirit of protests that took place in paris and other places around the world in 1968. 'we suggested a kind of protest sense of urgency, because now we are turning 50 years since 1968, when there were all these movements in prague, berlin, mexico, paris, and so on, and there were all these protest posters done with only one ink and political messages,' describes pedro royo. the visuals will play out across the entire fair, into merchandise and into everything that is 'design miami' branded.



entomofagia / the grasshopper by pedro royo, 2018. a food cart made of welded iron and mechanical parts serves grasshopper burgers to introduce the consumption of insects



image 6 designboom



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bostonglobe.com
24 April 2018

The Boston Globe

THEATER

New 'Manufacturing Mischief' features Chomsky, Rand, and Tiny Trump



By **Jeremy D. Goodwin** | GLOBE CORRESPONDENT APRIL 24, 2018

It's Noam Chomsky vs. Ayn Rand in a new show from multimedia artist Pedro Reyes — and just to be clear, it's a comedy, and they're puppets.

"Manufacturing Mischief," based in part on the writings of Chomsky, debuts at Massachusetts Institute of Technology's Simmons Hall in Cambridge on Thursday and Friday, and all seats are already fully reserved. It's just the latest provocative work from Reyes, a Mexican artist whose past projects include "Palas por Pistolas" (2008), in which 1,527 guns were melted down and made into shovels that were then used to plant an equal number of trees, and "Imagine" (2012) and "Disarm" (2013), both featuring musical instruments fabricated from guns. Reyes also recently had a sculpture show at Lisson Gallery in London.

For "Manufacturing Mischief," Reyes teamed up with director Meghan Finn and writer Paul Hufker. The trio are following up their last project together, a haunted house/art installation called "Doomocracy," staged at the Brooklyn Army Terminal shortly before the 2016 election. The puppets used in "Manufacturing Mischief" are made in Japan by puppet designer Chihiro Takahashi, based on the traditional Bunraku form. Reyes is returning to MIT after serving as the school's inaugural Dasha Zhukova Distinguished Visiting Artist, a program launched with a \$1 million gift to the school by the noted art collector and founder of Moscow's Garage Museum of Contemporary Art. This month Harvard University Press also published "Pedro Reyes: Ad Usum/To Be Used," a handsome career-long survey accompanied by scholarly responses to the work.



PEDRO REYES

Pedro Reyes's Tiny Trump puppet from "Manufacturing Mischief."

A. Chomsky is in this play to sort through ideas that people are reading that present worldviews that are a bit dangerous. Like in the case of Ayn Rand. In academia, no one takes her seriously. It's almost an embarrassment to even mention her name. But a lot of people believe in her philosophy.

I was totally surprised that very influential people like Steve Jobs and Elon Musk [who are also characters in "Manufacturing Mischief"] praise her. I feel that there's a theme of people who are visionaries in the realm of science and technology but that nevertheless lack a philosophical and moral framework to use those advancements of technology for the betterment of all of society, not only a few. Translated to the comedy format, it has a lot of potential. Because Ayn Rand is such a sociopath, it was so funny to put her in contrast with the very benevolent and generous character of Noam Chomsky. I also have a character called Tiny Trump.

Q. Tell me about him.

A. Trump is a nice entertainer, no question about it. And all of the extreme behavior that the people have learned so well, the kind of — how to say it? Obscenity? It almost plays into creating this puppet character. In puppetry, there's usually some characters who are comparatively foolish, but in the case of Trump it's someone who happens to also be dangerous, in real life.

Q. What does the show have to say about technology?

A. We're not against technology, but we're against the idea that whatever the problem is, the solution is technology. Sometimes it seems that everyone is thinking of how to make a robot like a person. For instance, if you go to the cafeteria, it has no clerk. What would happen if all the pubs and restaurants follow that trend? When you're developing that technology, are you thinking about that? No. There's no discussion about what is going to happen with all the people that lose their jobs.

Automation and artificial intelligence are subjects that we deal with in the play, technological developments that happened with only having profit in mind. That is a very dangerous worldview.

MANUFACTURING MISCHIEF

At MIT's Simmons Hall, Thursday and Friday evening. Tickets are free but fully reserved.
arts.mit.edu.

Jeremy D. Goodwin can be reached at jeremy@jeremydgoodwin.com.

 0 Comments

LISSON GALLERY

nytimes.com
16 April 2018

The New York Times

THEATER

Noam Chomsky, Elon Musk and Ayn Rand Walk Into a Puppet Show

By JENNIFER SCHUESSLER APRIL 16, 2018



Puppets representing Elon Musk, Karl Marx, Ayn Rand and Noam Chomsky will be featured in Radio City's "Workingman's Blackout" musical tribute to the New York Times.

Noam Chomsky, the dead-serious linguist and critic of American capitalism and imperialism, has had his brushes with the gutter realm of pop culture, from an invitation to appear on "Saturday Night Live" [he declined](#), apparently (having hardly heard of the show) to the inevitable "Singapore" [sketch](#).

Now, Mr. Chomsky is the star of a perhaps even more unlikely production: a puppet show.

"Manufacturing Machines," which will have its premiere run on April 26 and 27 at the Massachusetts Institute of Technology, puts a mini-Chomsky onstage alongside Don Quixote, Ayn Rand and Karl Marx. Created by the Mexican artist [Teo Reyes](#), it features a soap plot involving a technology contest, a contraption called the Print-a-Friend and a surprise appearance by Donald Trump. There's also plenty of high-flown debate about technology, freedom and inequality.

The play, which was scripted by Paul Walker and directed by Meghan Finn, grew out of an artistic residency Mr. Reyes had last fall at M.I.T., Mr. Chomsky's [longtime intellectual home](#), and a place suffused, as Mr. Reyes put it, with "techno-optimism."

"M.I.T. has this very beautiful culture of hands-on creativity," he said in a telephone interview. "But there is also this idea that whatever the problem is, the solution is technology."

We spoke with Mr. Reyes about getting Mr. Chomsky's blessing for the project, and about the other main characters in his mini-drama of big ideas, which will travel to Carnegie Mellon University as part of its [Marx@200](#) series from May 10-13 and to [the Tank](#) in New York from June 5-24.

Noam Chomsky



Thomas Hulse for The New York Times

After arriving at M.I.T., Mr. Hayes met with Mr. Chomsky to float the idea of a puppet play riffing on his criticisms of [artificial intelligence research](#) and the social impact of technology. As a prop/enthusiast, Mr. Hayes brought along a puppet of Leon Trotsky, from his own play ["The Permanent Revolution."](#)

"He said, 'Oh that's nice. But where is Rosa Luxemburg?'" Mr. Hayes recalled. "So it turns out, I also have a puppet of Rosa Luxemburg, so I put her in the show too."

Mr. Chomsky, Mr. Hayes said, approved a synopsis of the play (whose title riffs on ["Manufacturing Consent,"](#) his split book with Edward S. Herman). As for his puppet persona, which (like the others) was made in Japan by master puppet makers in the Bunraku tradition, "he was pleased with it," Mr. Hayes said. (Mr. Chomsky didn't respond to a request for comment.)

Elon Musk

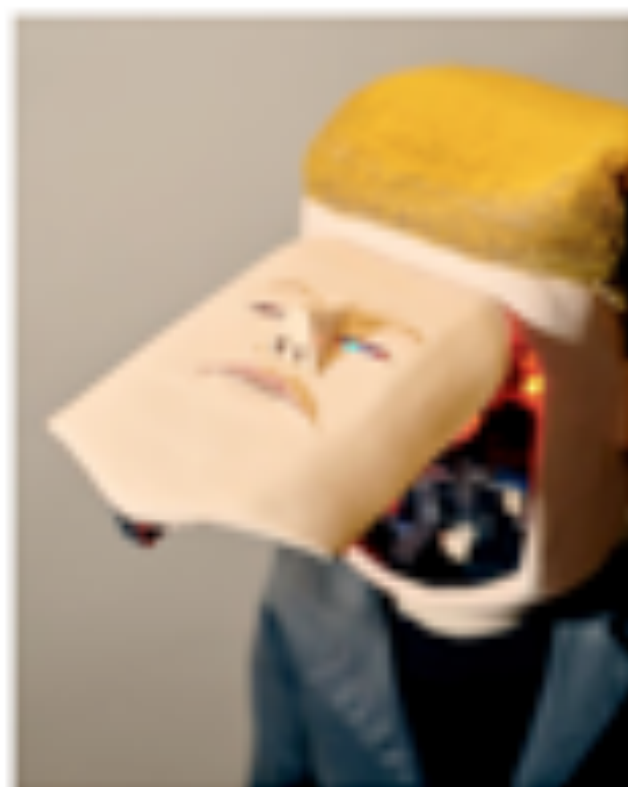


Illustration by The New York Times

The show features a cameo by an undead Steve Jobs, who pipes up, like a dutiful Alexa, when a character mentions the impact of automation on "jobs." But the real showstopper is reserved for Elon Musk, the Tesla and SpaceX founder who wants to send humans to Mars.

In the play, Mr. Musk (who in real life has [called for government regulation of artificial intelligence](#), even as his start-up Neuralink aims to build a brain-computer interface) has enlisted Mr. Chernomsky as a reluctant judge in a contest to select "The Terrifying New Gadget Which Might Kill Us All." To Mr. Reyes, Mr. Musk is the kind of visionary who ignores the more basic needs of the broad mass of humanity.

"The very idea of going to Mars may capture people's imagination but it's something that is only accessible to super-rich," he said. "There's nothing up there anyway. Mars is kind of a boring rock."

Ayn Rand

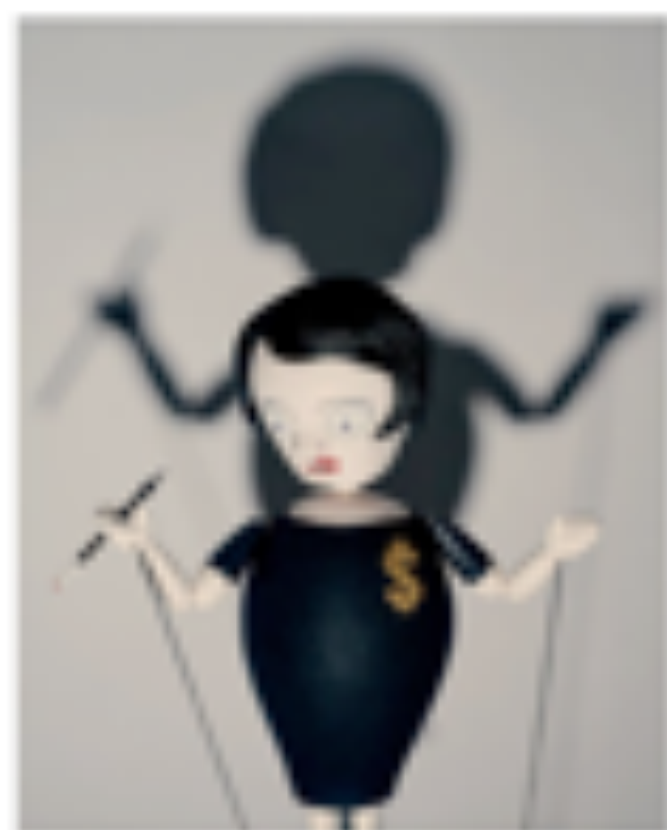


Illustration by The New York Times

About halfway through the piece, Wink puts a copy of "Atlas Shrugged" into the Print-a-Friend, and out pops Ayn Rand, wearing the signature dollar-sign pin she favored in real life.

Mr. Rynes read Rand's novel "The Fountainhead" as a teenager, but unsurprisingly is not a fan, though he said he appreciates her theoretical qualities.

"She's a great character for comedy because she's a sociopath," he said. "There are so many very crazy things she said."

Karl Marx



Marx's kids for The New York Times

Mr. Chomsky may be the hero of the play, but it's Karl Marx who gets intellectual respect, with a 21st-century rag update of "The Communist Manifesto" that somehow rhymes "Jannsenbaum" with "Amazon."

The Marx puppet has appeared (with Adam Smith) in a series of short buddy videos and in "The Permanent Revolution," alongside Lenin, Trotsky, Frida Kahlo, Julian Assange and others.

"Very subtly, I had this goal of creating a certain literacy through entertainment," Mr. Reyes said. "After I became a parent I found myself wondering, if kids can learn pop names of Tolkien and Star Wars characters, why not some history?"

Follow Jacobus Verhoeven on Twitter: [@jacobusverhoeven](#)

LISSON GALLERY

Vogue Mexico
February 2018

VOGUE

February 2018



LA CASA
TECTÓNICA

Enrique de la Cruz
Fernández, el
primer campeón
Fidel Ríos, con
la medalla de oro
por el regateo en
la zona cultural

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Journal of Internal Medicine 255: 103–110

A recent report reveals that the number of people who are taking the 100-hour course is growing. The report also indicates that the number of people who are taking the 100-hour course is growing. The report also indicates that the number of people who are taking the 100-hour course is growing.

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Mundo NORJE





Ella ha una casa a Montecarlo, a un'ora di distanza da dove vive. È un luogo che ha scelto con cura, e che ha fatto diventare un luogo di vita. È un luogo che ha scelto con cura, e che ha fatto diventare un luogo di vita. È un luogo che ha scelto con cura, e che ha fatto diventare un luogo di vita.

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Mundo VOGUE LIFE



El espacio de la casa es una obra de arte en sí misma. El diseño es minimalista y elegante, con una paleta de colores neutros y materiales naturales. La iluminación es cálida y acogedora, creando un ambiente perfecto para la vida cotidiana.

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LISSON GALLERY

The New Yorker
20 March 2017

THE NEW YORKER

March 20, 2017

ART

GALLERIES—CHELSEA

Pedro Reyes

Sculptures, mostly in volcanic stone, and mural-like installations of large drawings by the Mexican demiurge, who was trained in architecture and plainly deems no scale or theme too ambitious, are beyond impressive—they awe you. Reyes's style runs the gamut: from primitivist through neo-classical to futuristic, from tartly realist through surrealist to chastely abstract, from monumental to intimate, with each formulation specific in its erudite references, tinged with political conviction, and consummate in form. Although big, the show suggests a mere warmup for a refashioning of pretty much the whole world, retroactively and from now on. *Through April 15. (Lisson, 504 W. 24th St. 212-505-6431.)*

LISSON GALLERY

GalleriesNow
03 March 2017

GalleriesNow.net

Pedro Reyes

For his first solo exhibition with Lissón New York, Mexican artist Pedro Reyes presents a group of new sculptures made from volcanic stone, marble and concrete.









Surrounding these are over 130 works on paper, installed floor-to-ceiling on the gallery walls. This is the first presentation to feature drawings by Reyes at such scale or diversity.

Spanning from the intimate to the monumental, these new works resonate with both modern and ancient sources. Reyes has been looking closely at the history of sculpture: Echoes of Modern masters like Germán Cueto and Luis Ortiz Monasterio in Mexico; Frank O Gehry, Roy Butler and Lynn Chadwick in the United Kingdom; Gerhard Marcks and Ernst Barlach in Germany; and Pierre Gascar and Marcia Ren in France, may be found in some of the sculptures.

The materials Reyes employs in these sculptures further the careful attention to ancestry: volcanic stone is a recurring material for the artist, and the native both its integral role in the shaping of Mexico's landscape and its deep connection to the site of its inhabitants, used for millennia's grind corn in metates and molquitos, the traditional Mexican version of the mortar and pestle. Other works in the show range from the luminous marble of Carrara—long beloved by artists and architects as well as abstract sculptors such as Sergio Camargo—to concrete, which offers the artist new and entirely different plastic possibilities thanks to the interplay of cement and steel armatures.

The son of a professor who taught advanced engineering drawing, Reyes received informal training from a young age in the technical process of rendering three-dimensional objects. This early understanding has been an essential part of his practice ever since. For Reyes, it is a fluid movement between the creation of drawings and sculpture, and vice-versa, and the dizzying multitude of works on paper in this exhibition exemplify the complexity of the relationship. The 130 drawings covering the entirety of the gallery's east and west walls extend Reyes's concerns with sculpture and art-making to encompass many of the radical thinkers that have informed Reyes's practice. They feature a varied set of artistic figures, such as German-American social scientist Kurt Lewin, Vietnamese filmmaker Tran E Minh, conceptual artist Lee Lozano, Colombian mathematician Arturo Escobar, Chilean video artist Juan Downey, and Italian-born Brazilian modernist architect Lina Bo Bardi, among others.

LISSON GALLERY

W Magazine
28 February 2017



Pedro Reyes is the Artist Donald Trump Should Fear



If Donald Trump were to invent a contemporary artist to berate on Twitter (here's that for fake news!), he might dream up in his fevered mind someone like Pedro Reyes. Reyes might even be too on-the-nose. Unashamedly leftist, proudly socialist, the Mexican conceptual artist works in an overtly political register—his self-designed home studio pays homage to the work of Mexican artist Juan O'Gorman, who was responsible for Trotsky's burial site in Mexico. Reyes first gained notoriety abroad for artworks that effectively functioned as gun control: *Politos por Pistolas*, a program in which firearms could be traded in for shotguns, and then *Disarm*, for which he melted down firearms into musical instruments. Just before the presidential election, in Brooklyn, he showed *Democracy*, a haunted house of politics addressing abortion, gun violence, and wealth inequality in no uncertain terms. Oh, and he also reads a lot.

On a recent afternoon during the *2016 Zona Maco art fair in Mexico City*, where Reyes lives and works, he walked over the current political climate and his upcoming show at Lissón Gallery in New York, opening February 28. We met in his studio, which is planned around his vast, two-story library. The way other people consume food or the internet, Reyes consumes books. He rides his bike to his go-to second-hand store daily, estimating that he buys around 100 books a month. From 7 PM to 2 AM every day, he compulsively rearranges them.

“It’s like your bandwidth. My mind is up there,” Reyes explained. He wore square, professorial Saint Laurent glasses, and sat across from the stacks upon stacks of books. “And then you wake up and see all this Trump shit,” he added.



It seems to follow that his latest exhibition would be a show largely made up of works on paper, in a departure from his conceptual work—and from any requirement to look at a screen. For the past few months, Reyes created quick, expressive drawings of the intellectual heroes found in the pages of his books: there’s Sophocles and Epicurus, as well as modern icons like Lisa Bo Bardi and Leo Lucassen. (It’s a process he has been documenting on Instagram.) These drawings (all 1/20) will surround concrete, marble, and volcanic rock sculptures in “an environment,” he said. “It will feel cave-like, forest-like.”

Reyes wanted to make “art that cannot be outsourced,” he said, in a political nod behind the largely apolitical work. He hires local workers to create his sculptures because, he said, “I can’t do it in the the U.S.”—noting the technocracy that led to many of the anxieties that fueled the election. “A robot will do it.”

Days after our interview, Mexico City had its first major protest against Trump’s proposed trade policies and border wall, which Reyes called “a delusional slogan.”

"He is bringing everyone together against him," Reyes said of the response. "That corny idea of winning—it's cheap. I don't know any rich people as corny as Trump."

Next up, Reyes says he will work on a new lab at MIT, where he teaches, studying how to decode and fight tyranny—with one obvious target in mind. "You have to understand the system to make it work backwards," he said.

For him right now, a show that sidesteps politics can be more political than ever. "It's important to think of art as a kind of sanctuary," Reyes said. "These are the things we are fighting for."



LISSON GALLERY

The New York Times
13 October 2016

The New York Times

At 'Doomocracy,' It's Fright Night in Brooklyn

By HOLLAND COTTER OCT. 13, 2016



Phillip Greenberg for The New York Times

[Halloween](#) started early this year. I'd put the date at July 18, opening night of the 2016 Republican National Convention. Trick-or-treating has been nonstop since. The tricks have included a couple of Creature Feature debates, email scandals, xenophobic rants and personal attacks, all of which have too often been received as sordid but tantalizing treats by audience and news media alike. Action in the electoral arena makes any art pale by comparison. But this hasn't prevented Pedro Reyes, an artist-activist from Mexico City, from creating his own bit of fright-night political high jinks in "Doomocracy," an elaborately trenchant performance piece presented by the nonprofit Creative Time in the Brooklyn Army Terminal.

The setting, on the Sunset Park waterfront, is ideally spooky. If you imagine the concept of a military-industrial complex translated into power architecture, that's the terminal. Built in 1919, a military supply depot through two World Wars, it's monstrous: a 97-acre, multi-building complex with two eight-story concrete warehouses and enough space to park 20 ships and a train. Although much of it is now given over to light industry and boutique businesses (furniture designers, chocolatiers), the place still projects a mausoleumlike chill, especially at night. And, appropriately, night is when "Doomocracy" happens, on Fridays, Saturdays and Sundays, from 6 p.m. to midnight.

Visitors first gather in a soaring glass-roofed hall dominated by one of Mr. Reyes's wood sculptures. A surreal fusion of the [Statue of Liberty](#) and the Apocalyptic Beast, it hints of disorientations to come.

From that starting point, small groups are admitted, one at a time, to the main event under close supervision on what feels like a cross between a guided tour and forced march. (Tickets are free but must be reserved in advance.) A group is loaded into a van and driven to a distant location on the terminal campus. As the group nears its destination, a disruption occurs.

The van is flagged down by figures who are not, as it first seems, parking attendants, but military police in SWAT gear. They yank the van doors open, flash lights in your eyes, order you out and herd you into a pitch-black building, barking commands: put your hands on the wall; behind your head; line up; move. You know this is theater, but you also discover that being yelled at and light-blinded makes your pulse jump; disarms your defenses; persuades you to do what you're told.

The rest of the show, which is basically a 45-minute mobile drama in a dozen or more short acts, alternates staged reality with zany satire, though, as usual, Mr. Reyes tends to resist making clear distinctions between modes. For earlier projects, he gathered automatic weapons that were turned in or seized by the Mexican Army from drug cartels and melted them down to make garden shovels and musical instruments. He has also organized exhibitions that have fused performance art, sculpture and psychotherapy.

Ambiguity of tone and purpose is one of the elements that makes "Doomocracy" dramatically effective.

Another is the rapid-fire pacing established by the performance's director, Meghan Finn. One scene bangs into another. The SWAT team hustles you down a corridor, then disappears. Now you're in a polling station, being registered to vote while watching ballots being shredded before your eyes. Next, you take a breather in a comfy suburban living room, only to hear a pair of gun-toting housewives warn about unwelcome "new additions" to the neighborhood. The trigger-happy duo have barely warmed to their subject when you're moved on again, into a doctor's waiting room, where an opioid-addicted soccer mom hits you up for a fix.

And you go on: to a corporate boardroom to vote on advantageous deals for the privileged (meaning yourself); to an elementary school classroom that teaches false history (slavery wasn't all that bad) and supplies you with bright-red bulletproof shields; to an anti-abortion witch hunt (this is the show's big song-and-dance number); to a factory that markets artisanal Himalayan air to an environmentally ravaged world. ("Only God breathes air this pure.")

And in one amusing moment along the way, you emerge from an elevator into a cocktail party in a collector's penthouse. The scene, like the art world itself, is a pure cliché: Champagne-serving waiters, an air-kissing hostess, a Christopher Wool word-painting on the wall, and an antsy, importunate artist in residence pitching his latest product. ("It's about gentrification!")

There's more, quite a bit, concluding with an ostensibly nonpartisan, viewer-participation take on the current election battle as a political World Cup match with Earth as the ball in play. Then suddenly you're on your way out of the show, passing a grumbly street prophet wearing a sandwich board and handing out "Doomocracy" fliers.

Given the performance's speed and the pileup of sensory input, it's impossible to take everything in. Enough to say that, while all parts of the piece are not equally strong — satire has to be right on the nose, weirdness-wise, to work, and some of this is too easy — the level of visual invention is high, and the cast of more than 30 actors (among them, a Chihuahua named Dreidel) is impressive. Paul Hufker's script, with contributions by Nato Thompson, Creative Time's artistic director, sounded, on a one-time hearing, sharp, up-to-date and wide-ranging in its talking points, some of which Mr. Reyes cites in the definition of "doomocracy" he has printed in the flier:

1. A form of government in which the supreme power is vested in a tyrant by a terrified general electorate.
2. The esoteric arithmetic that makes the electoral process malleable.
3. A corporate coup d'état in slow motion.

4. Permanent global war waged in the name of freedom.

At present, we're experiencing all of that, not to mention planetary destruction and international homelessness. And if the standard for judging the success of "Doomocracy" is whether it's weighty enough for its subjects, it fails. Most political art does. In a global media age of perpetually cycling digital drama, it feels dwarfed and static. And the audience that really needs to see it won't.

Mr. Reyes knows this, and he knows you have to make the art anyway, and he makes it well, shrewdly and with upbeat panache. When you emerge from "Doomocracy" you've felt the visceral thrill, the thrill that good theater delivers, the sense of having been through something energizing and focusing. You may also feel a reassuring sense that, no, it's not just you; American reality, in 2016, is every bit as out of control as you think it is.

Hold onto that reassurance. You're going to need it. The show wraps up on Nov. 6, two days short of the presidential election. And that event, no matter what the results, will not bring Fright Night to an end.

The Guardian

22 September 2016

<https://www.theguardian.com/artanddesign/2016/sep/22/doomocracy-art-installation-pedro-reyes-haunted-trump-and-clinton>

theguardian
website of the year

Doomocracy: the funhouse haunted by Trump and Clinton

Described as 'Hieronymus Bosch meets Fox News', artist Pedro Reyes's installation will be a haunted house taking in gun nuts, genetically modified crops, climate change and other modern horrors

Alex Rayner

Thursday 22 September 2016 18:07 BST



Shares: 85 Comments: 1



Artist Pedro Reyes at the Brooklyn Army Terminal, site of Doomocracy. Photograph: NIS Star / Shooting Stars/Creative Time

The horrors of a haunted house usually end once you push open the final set of black, saloon-hinged doors and step back in the fairground. However, the Mexican artist [Pedro Reyes](#) hopes his nightmares remain with visitors long after they have left his immersive 2016 Halloween attraction, opening in New York next month.

"Monsters have always been a way to speak about our real fears," says the 44-year-old. "Zombies are a fear of poor people; Karl Marx [talked about capital being like a vampire that stalks the living](#); and Mary Shelley's Dr Frankenstein is trying to create life, which is exactly what genetic engineers are trying to do today."

All these bogeymen and more will populate [Doomocracy](#), “a political haunted house” that Reyes is preparing to stage within the vast Brooklyn Army Terminal from 7 October until 6 November in conjunction with the New York non-profit arts organisation [Creative Time](#).

Doomocracy’s spooky run will coincide with both Halloween and the 2016 presidential election, and is appropriately pitched somewhere between a carnival attraction, an immersive theatre production and any given hour or two within today’s news cycle. Creative Time’s artistic director, [Nato Thompson](#), describes the venture as “Hieronymus Bosch meets Fox News. It’s holding up a funhouse mirror to society.”



Three kinds of ghosts: a screenshot from Doomocracy's interactive campaign. Photograph: supplied



Reyes and Nato hope to offer about 400-500 people a night a ghostly, dramatic interactive trip that takes in gun nuts, genetically modified crops, climate change, deadly fast-food chains and, looming over Doomocracy’s entrance, a chimeric effigy that’s part Statue of Liberty, part Trojan Horse, and, in Reyes’ view, entirely the embodiment of American foreign policy. “The USA doesn’t have true representation,” he argues, “and yet they say they’re exporting democracy around the world.”

Nigel Farage calls Hillary Clinton 'a truly awful candidate' - as it happened

Volunteers chide the Trump campaign in Walsingham County has resigned after saying in an interview 'I don't think there was any racism' before Clinton



That may all sound as satirical as it is scary. Nevertheless the artist - who has previously staged a fine-art version of a [psychiatric sanatorium at different galleries around the world](#) and [overseen a programme to repurpose firearms as musical instruments](#) - is deeply serious in his examination of fear within today’s political landscape.

“These days, politicians are trying to create fear in order to take power,” Reyes says, “so it’s quite an experiment to be dealing with the production of fear and its political uses.”

He is also highly respectful of the funhouse trope, partly because it is so familiar to people who might not necessarily be avid gallery goers.

“Pretty much everyone can picture a horror house,” he says. “It will, if you forgive the paradox, deal with political issues in a very democratic way. Everyone can engage with the form.”

Reyes and Thompson are keen to ensure Doomocracy keeps pace with events and have been writing and rewriting the dramatic scenarios to reflect the changing nature of the electoral race.

“We’ve been workshoping the scripts today,” says Thompson. “It’s a fluid process. The ground is moving fast this election, it’s hard to keep up.”

Reyes, who visited both commercial haunted houses and guerrilla theatre groups in preparation for the show, also says Doomocracy reflects a general hopelessness within contemporary politics, both in the US and elsewhere.

"Why do people vote against their own interests?" Reyes says. "Is it that we have brainwashed people to make the wrong decisions? There's a feeling in the US that it's a disaster to have to choose between the [presidential] options. But it's elsewhere too, it can be said of Mexico and many other places around the world. [Brexit](#) was almost like a democratic, rightwing coup d'état."

Despite this gloomy view, Doomocracy is still able to engage with some of the norms of campaign fundraising. Its [Kickstarter page](#) looks set to reach its goal of \$80,000 by its deadline of 29 September, offering suitably doom-laden swag for its pledges, including Doomocracy pennants and buttons, and "Yes We Can't" bumper stickers.

With all this left-leaning pessimism, Reyes' haunted house looks unlikely to attract many Trump voters. However, Creative Time's executive director, Katie Hollandes, argues that the work doesn't favour either side. "It's not a commentary on the candidates, more a commentary on the issues," she says.

Indeed, Reyes hopes to take on wider political issues unlikely to be addressed by either party this election year. "It will deal with [mental health](#), the [excessive criminalisation of drug use](#), and the increasing role of the medical industry as a kind of [white-collar drug dealers](#)," the artist says. "There'll be stuff on the food industry too, and equity or the lack of social mobility - those universal issues, that are experienced in every part of the world."

While this all may sound nihilistic, Reyes hopes Doomocracy could be liberating too. "Usually my art is more about hope, but on this occasion it is a dark project, and offers more of a space for catharsis," he says. "After all, Halloween is a moment to go crazy. That is the role of carnival!"

Yet, does he genuinely expect Doomocracy to actually change any visitors' minds about the issues examined? Won't most already agree with his position on, say, pharmaceuticals and gun crime?

"There will be people who love it, people who hate it, people who feel empowered, and people who feel offended," says Reyes. "Making art is one way to elaborate and engage with reality."

And this autumn, at a time when truth seems if not stranger, then at least as spooky as fiction, one route for meaningful political engagement appears to lie through Doomocracy's funhouse doors.

Pedro Reyes awarded Medal for the Arts

by [Jenny H. Hwang](#)



Pedro Reyes is among a number of artists awarded a Medal for the Arts in 2015 by the US State Department. Reyes along with Sam Gilliam, Xu Bing, Park Braflo, Maya Lin, Julie Mehretu, and Kamrooz Vafaei have been chosen for his or her substantial commitment to the State Department's cultural diplomacy outreach through the arts and in particular recognizes their work with the "ART in Embassies" program which promotes American art abroad. Previous winners of the award include Cai Guo-Qiang, Shafiq Mander, and Carrie Mae Weems.

There is one other important point to remember when you are considering the use of a computer in your classroom. It is not enough to have a computer in your classroom; you must have a plan for how to use it. This plan should be developed by you and your colleagues, and it should be based on a clear understanding of the needs of your students and the goals of your curriculum. A computer is only as good as the plan that guides its use.

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LISSON GALLERY

SEP 2014



SFAQ, 2014

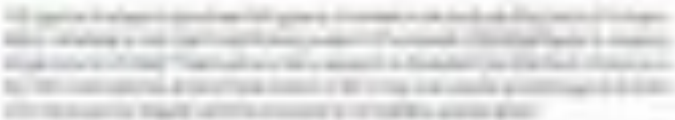
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Photo courtesy of Robert G. Anderson, University of Maryland System

My research interests focus on understanding the effectiveness of group-level interventions for drug and substance abuse treatment and on understanding the role of the individual in the treatment process. I am currently working on a project that examines the effectiveness of a group-level intervention for drug and substance abuse treatment, and on a project that examines the role of the individual in the treatment process.

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[illegible]

Patients had no preoperative therapy that was found to be a cause for concern from gastrointestinal studies in this trial, or any other study, and no laboratory values were abnormal and no other symptoms were attributed to the disease. Because it is not known when a patient with a histiocytosis dies of tuberculosis, death is often due to complications of tuberculosis, and not of the disease itself.

СБАН 2014

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It's interesting though that you can't measure it being measured or get involved in the act of not just not to get involved but to prevent the

As a result, the authors conclude that the current research on the effects of the Internet on the development of the self is still in its infancy. The authors suggest that future research should focus on the development of the self in the context of the Internet, and on the development of the self in the context of the Internet and the development of the self in the context of the Internet.

There are a number of reasons why the results of the study may be biased. First, the study was conducted in a single country, which may limit the generalizability of the findings. Second, the study was conducted in a single time point, which may limit the ability to capture changes in the prevalence of the disease over time. Third, the study was conducted in a single population, which may limit the ability to capture the diversity of the population. Fourth, the study was conducted in a single setting, which may limit the ability to capture the diversity of the setting. Fifth, the study was conducted in a single country, which may limit the ability to capture the diversity of the country. Sixth, the study was conducted in a single time point, which may limit the ability to capture changes in the prevalence of the disease over time. Seventh, the study was conducted in a single population, which may limit the ability to capture the diversity of the population. Eighth, the study was conducted in a single setting, which may limit the ability to capture the diversity of the setting. Ninth, the study was conducted in a single country, which may limit the ability to capture the diversity of the country. Tenth, the study was conducted in a single time point, which may limit the ability to capture changes in the prevalence of the disease over time.

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SFAQ, 2014

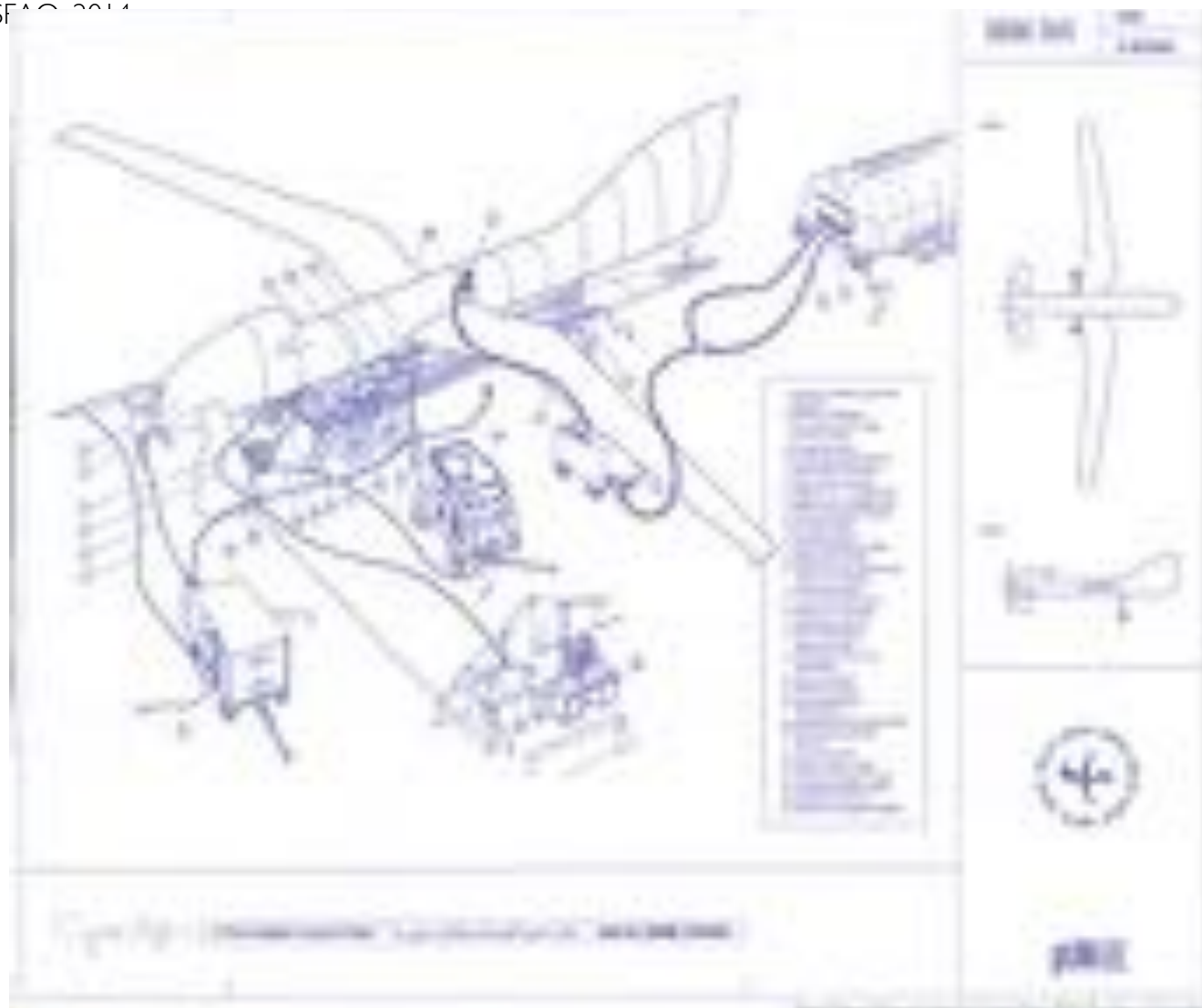
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increases in southeast
coastal waters.



LISSON GALLERY

SFAC 2014



i-D

December 5, 2014

Artist Pedro Reyes is Staging a Madhouse at Art Basel

Hannah Ghorashi



Currently on view at ICA Miami for Art Basel, Pedro Reyes' on-going performance project and utopian installation, the 'Sanatorium', enlists role-playing therapists and receptionists in treating victims of depression, loneliness, neurosis, family violence, suicide, and other social pathologies that encumber contemporary social life. Therapeutic success depends on a visitor's ability to suspend disbelief, encouraging individual agency in the creation of change. "It's similar to quackery," Reyes tells us, "but with a fundamental difference: in quackery the patient is led to believe a lie, while in the 'Sanatorium' you are told upfront that this is not real, and it is up to you to believe."

The 'Sanatorium' simulates a temporary mental health clinic, offering visitors an environment in which they can experience three of the sixteen available therapies that draw as much from theatre warm-up exercises, corporate coaching, and anger management exercises as they do from shamanism, sorcery, iconography, and even practical jokes. The Sanatorium is dedicated to the advancement of sociatry, an obsolete term for the science and art of healing society. "I realise that it may be too much to ask for a work of art to have such an impact," Reyes says. "But I see art as a warm-up phase that prepares us for change. What is most important to achieve is a

mental state where we have the confidence to produce changes." We asked Reyes more about the change he'd like to see in the world, and received an education in return.

How did you come to create the Sanatorium?

The Sanatorium was conceived as a delivery system of placebos, therapies that put self-suggestion mechanisms into action. In practice, when you enter the Sanatorium you sign a paper acknowledging that this is not a real hospital, and these are not real therapists. Paradoxically, the mind loves cognitive dissonance — that is to say, being aware that you are telling yourself a lie won't necessarily prevent you from believing in it. The hypnotic adoption of an idea can be an effective way to initiate behavioural change.

Are the therapists played by actors?

In the Sanatorium, we play roles, using props such as lab coats to free us from the one-dimensional labels society assigns to us. While doctors use white coats, these are also used in schools when you go to the lab or in other work environments. So the white coats actually have more than one connotation, and there is room to play here. [Philosopher] Friedrich Schiller says that someone is only fully a person when she plays, and she has to play to fully become a person.

The visitor must suspend their disbelief when visiting. Because of this, do visitors almost become actors, playing the part of themselves?

Every therapy is like a small ritual that helps you reconcile your desires and change your mind-set. The problem is that you often access rituals in a religious or esoteric context, so you have to subscribe to those systems of beliefs. So what the Sanatorium attempts is to reproduce the same psychodynamics by conducting rituals without any ethnic specificity, without their aura of authenticity. It is not only about creating an alternative space from the health system; it's also an attempt to create alternative spaces to those provided by magic, religion, etc. because these places are also industries in which a few gurus concentrate huge followings.

Why do you describe the Sanatorium as a utopia?

In the early 90s, [curator and art historian] Harald Szeemann came to Mexico. I attended a week-long seminar where he presented some of his ground-breaking exhibitions in detail, but what left the biggest impression on me was his exhibition about Monte Verità, which was established in 1900 in Ascona, Switzerland, as a cooperative colony based on the principles of primitive socialism. It later became the Monte Verità Sanatorium. The members detested private property and practiced a strict standard of conduct based on vegetarianism and nudism. They rejected marriage, dress, party politics, and dogmas. One remarkable aspect of Monte Verità is how many artists spent time there, such as Isadora Duncan, Paul Klee, Hugo Ball, Mary Wigman, as well as

intellectuals such as Carl Jung and Rudolph Steiner, among many others. So it was not only noteworthy for its utopian ideals but for the imagination it took to come up with it and what it inspired in these people.

What is your opinion on conventional modern therapy, for societal pathologies like stress, loneliness, hyper-stimulation?

These days therapy is a luxury for a lot of people, and every day there are more people in the world who need it but can't afford it. There is also a stigma attached to it that makes many people think that those who go to therapy must be crazy. Yet today, especially in cities, there is a vast population who could benefit from it. That's why I'm so interested in alternative structures in which human connection is paramount. You won't find it in prescription drugs or hospitals, but it's crucial to generate healthier communal life.

Do you believe that people have a greater agency than they realise in the creation of societal change?

[Educator and philosopher] Paulo Freire articulated this in his Pedagogy of the Oppressed, and his ideas had enormous penetration in Latin America from the 60s into the 70s and 80s. In his own words, the school system "teaches the need to be taught," when true learning has to be driven by the curiosity and desire of every person. Today we cannot expect to reach good results out of pure spontaneity nor pure planning. The Sanatorium is not conceived as a substitute for existing therapies and social services, but as a space for encounter, since so many of our everyday pathologies result from this lack of connection.

pedroreyes.net
icamiami.org



Images courtesy the artist.

LISSON GALLERY

MOUSSE

3rd July 2014

<http://moussemagazine.it/pedro-reyes-lisson-2014/>



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The Artist as Curator

Pedro Reyes "Statues" at Lisson Gallery, Milan

July 12-2014



A *colloquium*, meaning a discussion or a conference, is being held at Linna-Gallery in Milan, between five distinguished speakers from the early modern period of radical thought and revolutionary politics. These portrait busts, collectively part of a new *Statues* series, of Karl Marx, Leon Trotsky, Vladimir Lenin, Josif Stalin and David Alfaro Siqueiros are arranged within the space as if they in conversation at a table or outside, as it is known in Spanish. While this grouping never met together in one room (although Trotsky's final years in Mexico provide a starting point), they are linked by their shared Communist ideology, derived from Marxism and passed around a burgeoning international network of like-minded artists, philosophers and intellectuals in the first half of the twentieth century. Pedro Reyes specialises in creating such hypothetical situations and possibilities for possible histories, through theatrical, experiential or, in this case, sculptural means.

Outside, in the courtyard, is a multi-partite, marble installation entitled *Colloquium (Dramatic)*: a work that consists of interlocking forms in dialogue with one another, although their shapes – each a block without speech bubble of one variety or another – suggests that any communication between them exists without or beyond words. Reyes has long organised ad-hoc, mobile seminars – notably for his touring clinic *Remediation* (2007-12), which invited participants to undergo unexpected therapies based on concepts ranging from psychoanalysis and hypnosis to dramaturgy and anger management, as well as for *The People's United Nations* (2009), which was an alternative gathering of delegates of immigrant New Yorkers from every member or observer state represented in the real UN.

For his second site installation with Linna-Gallery, Reyes is engaging concrete with social or moral cohesion here been codified into the static forms of sculpture, as if halted or frozen in the acts of exchange and discussion. The five historical figures/busts, each carved from volcanic stone, recall the angular forms of famous artists such as Auguste Rodin, Constantin Brancusi or Umberto Boccioni, while the marble *Colloquium* is indebted to the interlocking sculpture and assemblage of Isamu Noguchi, influences that Reyes emphasises position his characters and ideas within the heady milieu of Western Modernism. Reyes is also interested in how these ideas might still permeate contemporary thinking, as not only is each styled bust titled individually – including, for instance, *The Head of Karl Marx* (2012) – but they relate to another series of quasi-psychological puppets Reyes produced since 2007 under the banner of *Idiot Marx*, which are being gathered together for *The Permanent Revolution – An Ideological Survival Comedy*, concurrently on show at the Museo Jaramba in Mexico.

at Linna-Gallery, Milan

until 08 July 2012

LISSON GALLERY

The Wire
May 2013
Page 20, 21

Cross Platform

Mexican artist
Pedro Reyes
transforms gun-related
during the country's
war on drugs into
instruments of peace.
But can you play them?
says Phil England



Yoko Reyes (Mexico) 2011

"When you live in Mexico," says Pedro Reyes, "the worst thing is that you get used to these things, these daily killings, and you just hope it's not gonna be you. But for me there's a sense of urgency: I cannot afford to be cynical about this issue."

In 2012, the Mexican artist was offered a cache of over 6000 guns that had been decommissioned by the authorities. In a spectacular public event, the weapons were run over by a tank and a steamroller, seen into pieces and attached by *skateboards*. Previously he had organised his own gun assembly and collected a smaller cache of 1527 weapons, which he melted down and turned into 1527 shovels to plant 1527 trees (*Placa Por Placota*, 2006). This time he handed the scrap metal over to a group of six musicians who converted the materials into an orchestra of 50 instruments over a period of two weeks, which he collectively titled *Imagins*. There's a rugged brutality and a metallic coldness to the creations, which are familiar yet unfamiliar. They hold a faint echo of their former selves, but a transformation has taken place.

"I'm interested in developing a cultural rejection of the weapons industry by repurposing agents of death into agents of life," says Reyes, explaining his wider artistic vision. "It's almost like a change in polarity." As small groups of the *Imagins* instruments have been exhibited around the world – in Mexico, South Korea, Turkey, and now at London's Lissom Gallery – Reyes has arranged for local musicians to perform with them. "In Mexico there was a special feel because people were very aware that these weapons had killed people," he recalls. "Having them now made into instruments is like a sense of victory over the beast. So it felt a little bit like an exorcism, but also a sort of requiem, a reconciliation."

The Mexican government recorded 27,399 homicides in 2011, and the country is swash with an estimated 35 million civilian guns. But Reyes says his motivation stems from both the particular circumstances in Mexico, and the problem of small arms globally. "Being neighbour to the US we are very vulnerable to the weapons trade," he says. "The US is the place where all the weapons that are

fabricated all around the world enter Latin America. We have a war against drugs but we don't have governments waging war against the weapons trade. Governments are actually part of the business."

With that in mind, I wondered whether he had any reservations about accepting weapons from the Mexican Secretary of Defence. Is he helping them look like 'the good guys'? "The truth is that the government is made of hundreds of different agencies that often don't talk to each other," he replies. "I believe that if you are interested in producing change, you have to become the problem. You have to do some work in the interior of the organisation or the system. There's always going to be persons that want to do things. I believe it is the citizens' or the artists' responsibility to find these people."

For the Lissom Gallery exhibition, Reyes gave some of the remaining destroyed weapons to Mexican music and technology artists COCOLAB to produce a set of automatic instruments that come alive as a computer sends them fragments of scores on a

James Brown (Brown, 2012). The new instruments include an E-bow (also embraced by dozens of world-jazz-thereminists) and the Kalamazoo, which turns the cheap rubber handles of AAA assault rifles into a circle of tuned percussion instruments.

Ragee also wanted to make a record to complement the London show. Union Gallery director Joanne Thornberry approached guitarist and Throbbing Gristle band leader John Lurie, who put together a six-piece group including his former Spring Heel Jack collaborator Kathy Matte. One day The Heat drummer Charles Hayward and Brooklyn-based multi-instrumentalist Oliver Rott. Over the course of a day in the studio, the team laid down a mixture of loosely structured, progressive rock grooves and exploratory improvisations that work with the instruments' unique sonic properties.

Both instrument makers and musicians have had to struggle to overcome the inherent non-musicality of the source materials. "The tubes are very hard to play because they don't have proper mouthpieces," says Cohen a few days after the private view concept. "The drums just go clunk because they're solid things made of gun metal. The easiest one to play is actually the key chain."

Ragee agrees: "These are instruments that are very primitive in a way. They counterbalance out as lightweight

and with nice vibrations. They have an almost cinematic quality that I feel has had an effect on the music. The music is as much about the energy, which has a radical potentiality, but also has a certain levity."

The collective name of Ragee's instruments eerily recalls John Lurie's "imagined" a song emblematic of a time when anti-war sentiment was at its height. The extent of Lurie's influence can perhaps be measured by the fact that in 1971 the Nixon administration attempted to deport him from the US, fearing that a former Beatles' solo-writer-turned-protest-musician might impact negatively on the President's prospects for re-election. Today we live in an era where pop-music's political potency has effectively been neutered. Can Ragee's project ever have the potential to force a wider change and tap into a more optimistic social conscience?

"If today's circumstances, Ragee has written, "This is a large industry of death and suffering for which no cultural response is expressed. Guns continue to be depicted as something sexy, both in Hollywood and in video games. There might be some who don't smile in the screen, but there has not been one who would reject the role of a trigger-happy hero."

Nevertheless, Ragee is upbeat. He sees his art project as a constant process – already was brought to an end, scenes and the work. Some of

your development too is inevitable. "I think that when you have a positive, clear intention, people join and help," he says. "It's a collective process that isn't done by one. It's not an idea that I think I possess. It's an idea that I would like to be replicated in many other places in the city of Chihuahua, the only week of the year when no deaths were recorded was when there was a music festival. People went with their families in the street and there was an outdoor music. So music has a strong factor over fear. But everyone has a relationship with literature or visual arts. Pretty much everyone has a relationship with death."

"There's huge hundreds of professions in Latin America with a physical or psychological aspect as an aspect for change," he declares. "I want to do a similar project but with money where you can get involved with building and rock music. This is a demographic to which no one is paying enough attention and which is most vulnerable to dropping out of school and joining a gang."

"I feel this idea is quite inspiring," says John Cohen. "He feels like he's making a serious proposition here. It's very an British." Cohen is at Union's Union Gallery until 4 May. The show of his available from the gallery if a ticket without www.gallerystory.com

James Brown (Brown, 2012). The new instruments include an E-bow (also embraced by dozens of world-jazz-thereminists) and the Kalamazoo, which turns the cheap rubber handles of AAA assault rifles into a circle of tuned percussion instruments.



Art in America
2nd June 2011

[illegible]

LISSON GALLERY

New York Times
3rd June 2011

What is Sanatorium?



A transient clinic which provides short, unexpected therapies. Psychological help made accessible to all ages, social backgrounds, and time schedules.

Sanatorium is inspired by the City Dweller's remarkable fascination with a variety of therapies that help them cope with hectic schedules, demanding lifestyle choices, and often complicated relationships that the city stimulates. As a result, cities count a disproportionate number of psychotherapists, self-improvement instructors, life coaches, and counselors. In the temporary clinic, Sanatorium, we alter the city's existing therapy landscape with short, unexpected, experimental treatments where visitors experience up to three sessions from over a dozen options through meetings with a series of "therapists."

Balancing reality and parody, Sanatorium draws from Gestalt psychology, theater warm-up exercises, Fluxus events, conflict resolution techniques, trust-building games, corporate coaching, psychodrama, and hypnosis. While some of the sessions should be experienced alone, others are specifically tailored to couples and larger groups or intended for families.

LISSON GALLERY

Aesthetica
April 2013



Transforming our focused learners into musical instruments and dancers. Please see Peter Dwyer's 1937 believes in the ability of art to change societies permanently. In a new exhibition, Dwyer has put these past forgotten works, scores, prints, staff recordings and a few musical performances. Dwyer continues until 4 May at Essex Gallery, London. www.essexgallery.com.

The works in Dwyer are made of guns, how did you approach this?

The danger in making an artwork is that you are trying to inventing the object, so the result can end up glorifying, rather than critiquing it. Some art can be based on recycled materials or "made" guns and I think that in these times, it is not always clear what the artist is trying to say. It may be that within the contemporary art world they want to spend money, but for my part, again, I want the message to be clear so that my works have meaning for a general audience. I am interested to know the Japanese poet Matsuo Basho wrote: "He followed that what constitutes a Poem is both technical construction and a moment of insight when an object or thing is seen in a new light or when something is added or revealed in a meaningful way." In my life, I say that we don't have to be afraid of technical repetition. I think Basho worked with art in a way that we now call "copying". This is what we are doing with Dwyer: taking weapons and turning them into musical instruments.

How did you decide to make musical instruments out of confiscated weapons?

In 2005, I was invited by the Somerset Eastern of Culture to make a public art project. I proposed *Pistol for Peace* (later made from guns) for which we collected 1937 weapons in a voluntary campaign. The guns were publicly melted and then the melted material was constructed into 1937 weapons, one shared for every gun. These instruments then distributed to schools, churches and other institutions that are helping to share 1937 guns. To be as clear as possible, in over 20 years worldwide and are still working. In January last year, I received a call from the federal government after they had learned about *Pistol for Peace*. They told me that a large number of weapons used from materials could be destroyed, but when I was contacted in keeping the world to make more (though, I was happy to accept, but this time I wanted to do something different and decided to make the destroyed weapons into instruments).

These instruments are played, how is art always interactive for you?

I have always been very interested in how an object can activate group dynamics, so this project is a collaborative undertaking in which many musicians and cultures have participated. But it is also intended to have a wider social impact, focusing the action about gun control and how we can use culture to create a safer community.

"The danger in making art about guns is that you can easily be seduced by the object, so the result can end up glorifying rather than critiquing it. Some art uses cardboard or recycled materials to 'make' guns and I think that, in those instances, it is not always clear what the artist is expressing."

Do you believe that art in general plays a critical role in challenging the wider concerns of society?

The most important message people have is their creativity. The solution to most problems is not based in money or technology, but rather in what I want to create something important that leads to cultural change.

How would you describe your performance project, *Sanctuary*?

The *Sanctuary* is a transient clinic that provides free psychological treatment using art and psychology. In order to experience this project, you have to sign up as a patient and participate in sessions that may be individual or conducted in groups. There are a variety of techniques used, such as family psychology, Freudian dream-work sessions, conflict resolution techniques, Gestalt, cognitive-behavioral coaching, yoga, psychotherapy and hypnosis. I conceived the *Sanctuary* as a space of playfulness, or therapies that trigger self-suspension mechanisms. We tell the patients up front that the *Sanctuary* is not real and it is up to them to believe they were given a piece of paper acknowledging that this is not a real hospital and there are not real therapists. Paradoxically, the mind starts cognitive distortions and having aware that you are telling yourself a lie won't necessarily prevent you from believing in it. The hypnotic adoption of a created idea can be an effective way to induce behavioral change. The therapies have the humble goal of recognizing mild afflictions, a little like a psychological first aid kit about the use of mind to your own personal narrative. Overall, think the *Sanctuary* is a happy place that offers evidence of progress, allowing visitors to make meaningful discussions about their lives while helping others.

What inspires you?

Second-hand bookshops – that's where I get all my ideas. I am a compulsive book buyer on every subject, the shelves go up and I forget how each other, so I have a whole warehouse of paper for guns to come.

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Weapon for change

Mexican artist Pedro Reyes has turned firearms into musical instruments for his show, *Disarm*, opening at the Union Gallery tonight. He hopes making a noise about the violence in his homeland will help out a stop to it, he tells **Ben Lukas**.

Politicians everywhere are so concerned to deliver "ethical leadership" it's incredible. Some, with it at the heart of their campaign, actually promise to make their kids' jobs at the college where they go to ensure their future and the changes are being required by a state of mind. Others, the signers of the leaders against moral change and to make a business proposition sound like the world.

[illegible]

Though, as the exhibition's opening, the former's influence will transcend a group of disciplines including (but not limited to) the visual arts, architecture, design, and literature, the exhibition will be based on a specially produced and revised film about the exhibition's run. The programme will be shaped around the exhibition's run, the programme will be shaped around the exhibition's run, the programme will be shaped around the exhibition's run.

There is a strong case for thinking that, although the world is not a flat surface, it is not a sphere either. It is a flat surface, but it is not a sphere.

spines, ribbons, aged lace and more. He is joining a growing movement for socially minded, collaborative and participatory artworks. His mission is still being a quiet different project, however, in the Whitechapel Gallery he has laid out a playful vision, where visitors can experience what he describes as "good art" in terms of therapy, performance art events, and shared warm-up exercises.

Remarkably, installed architecture at the Davis construction community in Houston, Tex., which he says has still made him "incredibly naive" about a business where you solve a problem, so you have a set of words that you have to deliver," he says. "Often I find that my projects tend to have concrete applications." So get that with you, too.

There is hope of a parliament and election closer to address the well-known economic problems in the country, but it might be a long time before the country gets a program for the environmental problems. Africa's western border is a "very delicate" city line says. The problems are projects are government by separate groups, which governments who made the border from electronic goods, these came up with the idea to let local people to share resources and change the border for local people.

"We did a number of activities that day were going up local TV, meeting people to bring them weapons to the city hall, and then they could trade a gold for a television," he explains. "I received numbers of weapons were not listed - 1,500. They were confined to a housing. And with this money I made exactly the same number of dollars to give 1,500 people. We planned one to three day working session in Houston, as part of the Ferguson Institute's Day of Mourning."

[illegible]

Shade seemed an ideal way to get the message across. "We have to find ways to reduce weapons that circulate and build trust," he says. "Shade is a universal language that transcends an obvious way. In the end, you're an instrument to make peace—nobody else is going to do it, and shade is exactly the opposite: it's inclusive and nonviolent."





Left: Pedro Reyes at his exhibition to persuade fellow Mexicans to lay down their arms



weapons industry, that the situation is changing radically, he says, is negative on what at least, when discussing money in arms. "Should be considered a risk, a really dirty thing like child pornography. It's a cultural change which is still in a very early stage."

In the latest exhibition, a video shows the guns before they were given to Reyes being crushed under the wheels of a tank, a process which prompted a series of sound collages featuring heavy artillery made into musical instruments. "The tanks tell an impressive story," he says with a laugh. "I thought maybe if I can persuade [the army] again, I could get a tank and make a whole orchestra. In fact, why I started making these collages. They're the stories for some machines. What the story there is that the tanks are common land - there's this plastic element of the common, and it is obvious that they've had a transposition operation, they've been dismantled and now they are mostly machines."

Reyes follows in his father's footsteps to his mother and his childhood. "I believe in serious fun," he says. "If you're focused

How long: Pedro Reyes' work on shaping Mexico, above, Machine Made (2012), above right, Machine Made (2012) and below, Machine Made (2012)

on something or writing it, you have the impression that it has some effect but when very little change is produced, but that's why it's very important to have fun."

"If you desire something, then you have some imagination of what kind of different reality would like to see. And having said that, machine stories is important. Having to imagine makes you laugh."

Reyes' childhood dream is the face of Mexico's huge problems is reducing, as is his conviction in the power of culture. "I definitely believe that art is the best way to produce social change," he says. And that process is underway - spontaneously, it naturally naturally - with the

art. Reyes knows the change has to happen through Mexico's leaders but is positive about the future. "I think that probably the world has passed. I want to believe that," he says.

Reyes' father: Reyes is an artist, writer, and musician (2012).

Reyes' mother: Reyes is a writer, artist, and musician (2012).



The Boston Globe
18th July 2013

The Boston Globe Theater & art

Pedro Reyes dissects the war on drugs

By David Kagan | Contributor | July 18, 2013



Photo: David Kagan/Photograph by David Kagan

With "Pharmaphores," Pedro Reyes is experimenting with high school students to expose society's relationship with all things to one degree or another.

Pedro Reyes is laughing, sitting, standing and high-fiving with the more than 40 high school students gathered for a rehearsal at the Museum of Fine Arts this week. It may feel like an awkward exercise at a museum, but "Pharmaphores," the partially experimental show he's preparing with the kids, was inspired by the the best of experiments in his native Mexico.

The law has friends and relatives to whom the case was directly connected to the war on drugs. That campaign, which during the Nixon administration and helped the launch of the US government's struggle to fight the national and international drug trade, has, he says, flooded the country with illegal guns. "Pharmaphone," being produced today right in the MIA's Hospital Family Courtyard, will feature some 500 case records as well as mechanical participants from the evidence. Every call from "next action."

himself in every, more diverse media from
print to print runs. In fact, more than 1,000
copies have been placed, the latest on Friday
with Reyes at annual rehearsals.

La Moneda, the bill is a constant reminder of contemporary art: the regional
"Pharmaphora," has been leading with his work for years. Moneda speaks fluent
Spanish, was a Fulbright scholar in Chile, and traveled extensively through South
America. And she was shocked to find out that Carla Fernández, Reyes's wife, would
be in town for those weeks this summer as the artist is involved in the Chilean
Street-Caribbean Women. That led Moneda to approach Reyes.

In an interview, Moneda talked of Reyes's work in relation to the Brazilian Argentine
Real's "Vision of the Oppressed," a technique created in the region to inspire social
and political change. The spirit of Reyes's training in architecture and sculpture and
his own interest in building them in performance.

But in the end, she says it is the artist's personality that she expects will define the
experience, whether it's the workshops he's running this week or the performance
last Friday night. The rough script, which includes such characters as "Smart
Moneda" is less hopeful or darker motifs, but Reyes is happy, and the Mexican president,
is peppered with statistics that he says people do more prescription drugs than
illegal ones; that the United States spends billions of dollars on the drug war.

Reyes hopes to raise questions about what we, as a society, take both of the saving
of dollars and the not care.

In an interview before the rehearsal, Reyes, who has a black beard speckled with
gray, thick glasses, and waves his hands as he talks, smiles easily, even when he's
talking about serious issues.

"The thing is, he insists, I'm not advocating the drug war but if we were to spend
those resources on education or job creation, you would see better results," Reyes
said.

He also emphasizes what he considers the problem with legal drugs. He talks about
the addictive opiate prescribed by doctors, the pills that are often used when he

believe things could work. He considers alcohol a drug that should be examined more closely.

The idea is not, he says, to ban those drugs, because the believe prohibition doesn't work. He would like to discuss legalizing what's now against the law, to regulate, and to make the market work more effectively.

When they gathered the room at the behind of the Museum of Fine Arts for a first rehearsal, it was a loosely structured session, with the students not given a script until perform through.

"What we are trying to do is look at it as if we were scientists and we were coming from another planet," Reyes said by way of an introduction, "and thinking, what is going on with the human species? What is this behavior they have with all kinds of substances?"

The questions being in the air as the teenagers waited. Then, Reyes led them in humming up exercises. Before long, they were laughing and having a human analysis caused by Reyes.

Looking ahead to the Friday performance, Myeroff said, "I think it's going to be a blast actually, because Robert's such a fun guy. And these are issues I don't think teenagers get a chance to work through in their everyday lives."

What will happen during the performance? Reyes doesn't know.

"I'm interested in participation and how we can help you find solutions," he said. "The idea is that if you are uncomfortable and you feel something is wrong, we are invited to say so. If you don't like how it is, how would you do it right?"

Greg Edgerton can be reached at gedgerton@ajc.com.



JOHN KENNEDY HIGH SCHOOL SENIORS
Greg Edgerton is speaking about sex, as a
middle school at the subject of human
and sex and sex.