



Pedro Reyes has won international attention for large-scale projects that address current social and political issues. Through a varied practice utilising sculpture, performance, video, and activism, Reyes explores the power of individual and collective organisation to incite change through communication, creativity, happiness, and humour. A socio-political critique of contemporary gun culture is addressed in Reyes's ongoing *Palas por Pistolas*, in which the artist worked with local authorities in Culiacán, Mexico, to melt down guns into shovels, then used to plant trees in cities elsewhere in the world. Similarly, in Reyes' major continuing *Disarm* series, firearms confiscated by the Mexican government and donated to Reyes have been transformed into instruments, which are then activated by local musicians. Issues of community and compassion are addressed in *Sanatorium*, activated at the Solomon R. Guggenheim Museum in New York (2011), *dOCUMENTA 13*, Kassel, Germany (2012), The Whitechapel Art Gallery, London (2013) and at The Power Plant in Toronto and The Institute of Contemporary Art in Miami (2014). In this work, visitors are invited to sign up for a 'temporary clinic,' with the mission of treating various kinds of urban malaise. His immersive exhibition *Doomocracy*, organised by Creative Time at the Brooklyn Army Terminal, was a 'political house of horrors' marking the confluence of two events haunting the American cultural imagination at the time: Halloween and the 2016 US presidential election. Most recently, Reyes has worked with The Bulletin of Atomic Scientists and ICAN to stage anti-nuclear protests and performances across the world. Titled, *Amnesia Atómica ZERO NUKES*, this movement has found platforms in New York; Mexico City; Vienna and Oslo. Alongside these performative, socially engaged strands of his practice, Reyes continues to make sculpture. Carved in red and black volcanic stone, marble and jadeite, these often monumental works that weave between figuration and abstraction reference sources as diverse as Greco Roman statuary; British Modernism and Mesoamerican sculpture.

Reyes (b. 1972, Mexico City) lives and works in Mexico City. He studied architecture at the Ibero-American University in Mexico City. Solo exhibitions have been held with SITE Santa Fe, NM, USA (2023); MARTa Herford, Herford, Germany (2022); Museum of Contemporary Art of Monterrey, Monterrey, Mexico (2022); MAAT, Lisbon, Portugal (2021); Museum Tinguely, Basel, Switzerland (2020); SCAD, Georgia, USA (2019); Creative Time, New York, USA (2016); Dallas Contemporary, TX, USA (2016); La Tallera, Cuernavaca, Mexico (2016); Hammer Museum, Los Angeles, CA, USA (2015); ICA, Miami, FL, USA (2014); The Power Plant, Toronto, Canada (2014); Walker Art Center, Minneapolis, MN, USA (2011); Guggenheim Museum, New York, NY, USA (2011); CCA Kitakyushu, Japan (2009); Bass Museum, Miami, FL, USA (2008); and San Francisco Art Institute, CA, USA (2008). Reyes has participated in group exhibitions at the 21st Century Museum of Contemporary Art, Kanazawa, Japan (2015); The National Museum of XXI Century Arts (MAXXI), Rome (2015); Beijing Biennale, China (2014); Whitechapel Gallery, London, UK (2013); *dOCUMENTA 13*, Kassel, Germany (2012); Liverpool Biennial, UK (2012); Gwangju Biennial, South Korea (2012); Lyon Biennale, France (2009); and the 50th Venice Biennale, Italy (2003). In Fall 2016, Reyes served as the inaugural Dasha Zhukova Distinguished Visiting Artist at MIT Center for Art, Science & Technology (CAST) at Massachusetts Institute of Technology in Cambridge, Massachusetts.