

Press Release

Pedro Reyes *Pohua*

55 Main Street
East Hampton, NY
July 28 – August 14, 2022

Lisson Gallery presents a selection of recent sculptures and works on paper by Pedro Reyes for the artist's first exhibition in East Hampton. The titles of the stone carvings in the exhibition, *Cē*, *Öme*, *Ēyi*, *Nāhui* and *Mācuili* are Nahuatl names for the numbers one, two, three, four and five. *Pohua* means *to count* in the ancient language of the Valley of Mexico. The five sculptures and four drawings on card continue the artist's exploration of both modern and ancient sources.

The sculptures in the exhibition are carved directly in a special kind of brown Tezontle stone that goes by the popular name of Meteorite because of its strange metal-like appearance. A recurring material for the artist, the volcanic stone has had an integral role in the shaping of Mexico's landscape. Within the anthropomorphic statues is a paradox between their modest scale and the monumental feeling they convey. By carving directly into stone Reyes offers a modern vocabulary to sources from ancient art.

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. The fluid movement between the creation of drawing and sculpture has long been an essential part of his practice. The works on card highlight the connection between drawing and sculpture that informs Reyes' work.

Major exhibitions of Pedro Reyes' work are currently on view at [MARTa](#) Herford in Herford, Germany and [MARCO](#) in Monterrey, Mexico.

Lisson Gallery's East Hampton space continues its focused format featuring both influential, historical artworks and debuting new bodies of work in an experimental, intimate setting. Following Pedro Reyes' exhibition, the gallery will present selections of recent works by [Shirazeh Houshiary](#) and archival work by [Peter Joseph](#). The gallery is open to the public each Thursday through Saturday, from 11am to 4pm, Sundays from 11 – 4pm and Wednesdays by appointment.

About Pedro Reyes

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 *Palas por Pistolas* (2008), in which the artist worked with local authorities in Culiacán, Mexico, to melt down guns into shovels, intended to plant trees in cities elsewhere in the world. Similarly, in *Disarm* (2013) the Mexican government donated over 6,700 confiscated firearms for Reyes to transform into mechanical musical instruments, which are automated to play a delightful, if surreal loop, retaining the raw emotion of their origination. Issues of community and compassion are addressed in *Sanatorium*, activated at the Solomon R. Guggenheim Museum in New York in 2011, dOCUMENTA (13) in Germany in 2012, and in 2014 at The Power Plant in Toronto and The Institute of Contemporary Art in Miami. In this work, visitors are invited to sign up for a 'temporary clinic,' with the mission of

treating various kinds of urban malaise. Reyes' *People's United (pUN)* (2013) brought together 195 New Yorkers who were immigrants from or had family connections to the 195 member and observer states that make up the UN. The experimental gathering tested Reyes' hypothesis that, since diplomacy has not yet solved the world's problems, conflict-resolution techniques proven in other fields should be tried instead. 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 U.S. presidential election. In 2022, Reyes' *Amnesia Atómica* occupied Times Square, New York and acted as a platform for a series of public programs and events designed to spotlight the voices of activists, artists, scientists, and community organizations in the anti-nuclear field, and drive conversations around non-proliferation and disarmament.

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 MARTa Herford, Herford, Germany (2022); Museum of Contemporary Art of Monterrey, Monterrey, Mexico (2022); 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.

About Lisson Gallery

Lisson Gallery is one of the most influential and longest-running international contemporary art galleries in the world. Today the gallery supports and promotes the work of more than 60 international artists across two spaces in London, three across New York City and East Hampton, and one in Shanghai, as well as the newest location in Los Angeles, opening in autumn 2022. Established in 1967 by Nicholas Logsdail, Lisson Gallery pioneered the early careers of important Minimal and Conceptual artists, such as Art & Language, Carl Andre, Daniel Buren, Donald Judd, John Latham, Sol LeWitt, Richard Long and Robert Ryman among many others. It still works with many of these artists as well as others of that generation from Carmen Herrera to the renowned estates of Leon Polk Smith, Dan Graham, Lawrence Weiner and Roy Colmer.

In its second decade the gallery introduced significant British sculptors to the public for the first time, including Tony Cragg, Richard Deacon, Anish Kapoor, Shirazeh Houshiary and Julian Opie. Since 2000, the gallery has gone on to represent many more leading international artists such as Marina Abramović, Ai Weiwei, John Akomfrah, Susan Hiller, Tatsuo Miyajima and Sean Scully. It is also responsible for raising the international profile of a younger generation of artists led by Cory Arcangel, Ryan Gander, Haroon Mirza, Laure Prouvost, Pedro Reyes, Wael Shawky, Hugh Hayden, Van Hanos and Cheyney Thompson.

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