

MASA GALERIA

PEDRO REYES

Studied architecture but considers himself a sculptor, although his works integrate elements of theater, psychology and activism. His work takes on a great variety of forms, from penetrable sculptures (*Capulas*, 2002-08) to puppet productions (*Baby Marx*, 2008), (*The Permanent Revolution*, 2014), (*Manufacturing Mischief*, 2018). In 2008, Reyes initiated the ongoing *Palas por Pistolas* where 1,527 guns were collected in Mexico through a voluntary donation campaign to produce the same number of shovels to plant 1,527 trees. This led to *Disarm* (2012), where 6,700 destroyed weapons were transformed into a series of musical instruments.

In 2011, Reyes initiated *Sanatorium*, a transient clinic that provides short unexpected treatments mixing art and psychology. Originally commissioned by the Guggenheim Museum in New York City, *Sanatorium* has been in operation at Documenta 13, Kassel (2012), Whitechapel Gallery, London (2013), and OCA, Sao Paulo (2015) among others. In 2013, he presented the first edition of *pUN: The People's United Nations* at Queens Museum in New York City. *pUN* is an experimental conference in which regular citizens act as delegates for each of the countries in the UN and seek to apply techniques and resources from social psychology, theater, art, and conflict resolution to geopolitics. *pUN*'s second edition took place at the Hammer Museum in Los Angeles (2015). The third General Assembly of *pUN* took place in December 2015 at the Museum of the 21st century in Kanazawa, Japan. In 2015, he received the U.S. State Department Medal for the Arts and the Ford Foundation Fellowship. In late 2016, he presented *Doomocracy*, an immersive theatre installation commissioned by Creative Time. He held a visiting scholar position at Massachusetts Institute of Technology's for the fall of 2016, and conducted his residency at MIT's CAST as the inaugural Dasha Zhukova Distinguished Visiting Artist. In addition to his artistic practice, Pedro Reyes has curated numerous shows and often contributes to art and architectural publications. He lives and works in Mexico City.

For full details and larger images, please see the end of this document.



Pedro Reyes

Silla Mitta, 2019

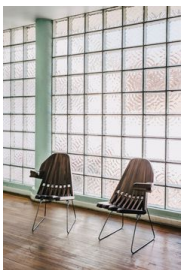
Tinted Pink Concrete

45 x 54 x 80 cm / 17.7 x 21.2 x 31.4 in

50 Kg

Edition of 20 plus 2 artist's proofs
(PR001)

[View detail](#)



Pedro Reyes

Manos Sillas, 2019

Walnut and painted steel

89 x 62 x 74 cm / 35 x 24.3 x 29. in

Edition of 25 plus 5 artist's proofs
(PR002)

[View detail](#)



Pedro Reyes

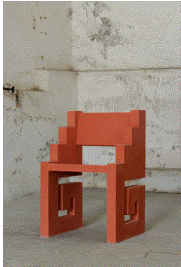
Pyramid Chair, 2019

Solid Wood

120 x 120 x 115 cm / 47.2 x 47.2 x 43.3 in

AP in Solid Wood is a Unique Piece
(PR003)

[View detail](#)



Pedro Reyes

Silla Mitla, 2022

Pigmented Red Concrete

45 x 54 x 80 cm / 17.7 x 21.2 x 31.4 in

50 Kg

Edition of 20 plus 2 artist's proofs
(PR004)

[View detail](#)

PEDRO REYES
Silla Mitla, 2019



Tinted Pink Concrete
45 x 54 x 80 cm / 17.7 x 21.2 x 31.4 in
50 Kg
Edition of 20 plus 2 artist's proofs
(PR001)

Image 1/4



Image 2/4



Image 3/4



Image 4/4

PEDRO REYES
Manos Sillas, 2019



Walnut and painted steel
89 × 62 × 74 cm / 35 × 24.3 × 29. in

Edition of 25 plus 5 artist's proofs
(PR002)

Image 1/2



Image 2/2

PEDRO REYES
Pyramid Chair, 2019



Solid Wood
120 x 120 x 115 cm / 47.2 x 47.2 x 43.3 in

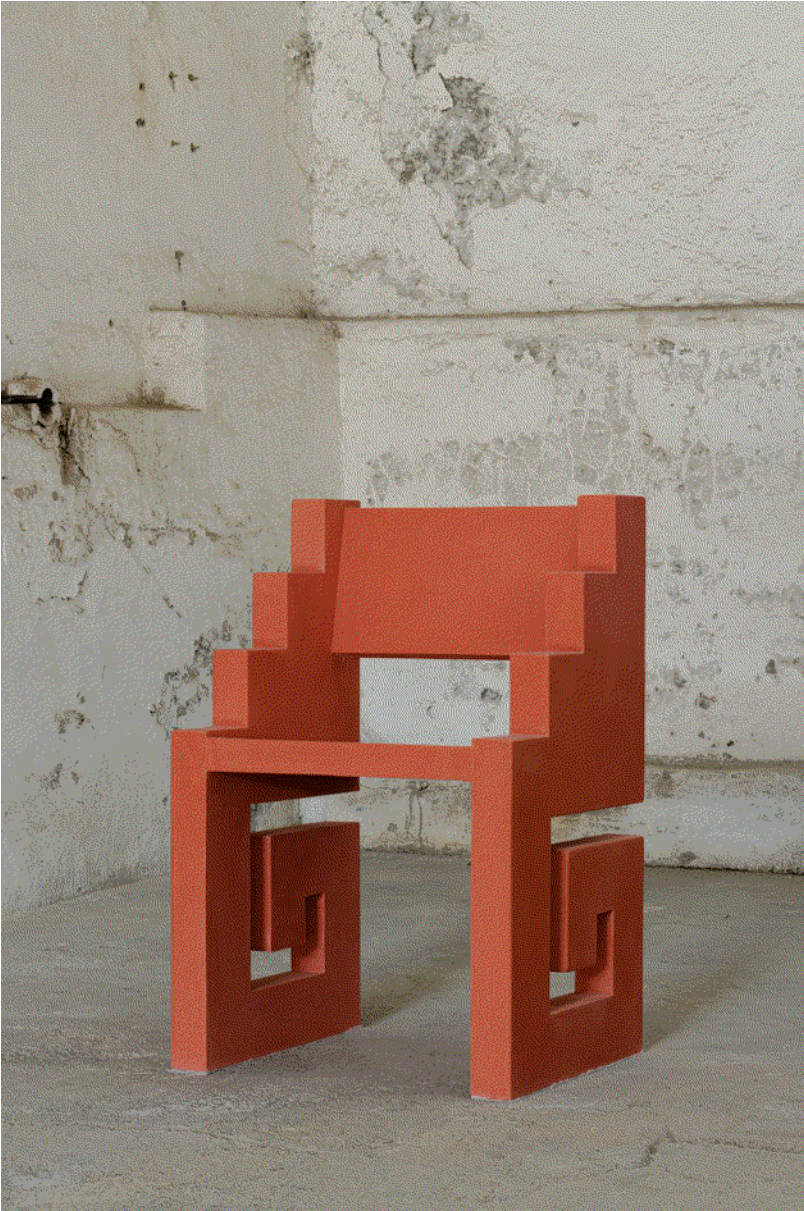
AP in Solid Wood is a Unique Piece
(PR003)

Image 1/2



Image 2/2

PEDRO REYES
Silla Mitla, 2022



Pigmented Red Concrete

45 x 54 x 80 cm / 17.7 x 21.2 x 31.4 in

50 Kg

Edition of 20 plus 2 artist's proofs
(PR004)

Image 1/9



Image 2/9



Image 3/9



Image 4/9



Image 5/9



Image 6/9



Image 7/9



Image 8/9



Image 9/9

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