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CARLOS REYES *NEVERSINK*

MATERIAL ART FAIR
6 - 9 February, 2014
Hilton Mexico City Reforma



Dr. Hopeful Dr. Hopeful investigates the construction of a framed landscape, by disrupting it's stillness with the introduction of a helicopter. Scale shifts between the landscape and the helicopter call into question it's authenticity. The helicopter hovers attentively but it's purpose is never revealed. It is a disenfranchised glimpse into an unknown occurrence.

The dried mushrooms also address landscape and call into question authenticity, in this instance the indeterminate origin of the material. The mushrooms resemble wood and painting. It is laser etched and handled like wood. He carves the substrate in a way that resembles a digital process but in fact is a simple cut that takes advantage of the contour of the mushroom. It's forms seem potentially mutable while the random dates suggest an anachronistic disposition.

Referencing the blades of the helicopter and also an investigation the mutability of air the fans are detached from their original function and enter a world of artifice. In one iteration, *Half Lord of the Fishes*, the industrial design is extended through incense. Adding a decorative element to an otherwise functional form. In another version, *Little Thunderbolt*, the fan is placed on the ground and slowed down which renders it obsolete but allows the viewer to focus on it's function through an aesthetic lens.

Carlos Reyes is an artist based in New York City. Recent shows include *Urbanities* at James Fuentes (NYC), *Day Before this Place* at Tanya Leighton (Berlin), and *Forming the Loss in Darkness* at Praz Dellavallade (Berlin).