

Carlos Reyes,

Stucco

14 February—6 April, 2024

Soft Opening at Paul Soto,
2271 West Washington
Blvd, Los Angeles

Soft Opening presents *Stucco*, a group of new and existing works from Carlos Reyes. In this exhibition, Reyes continues an interest in the residue that signifies the expiration of an object. By cataloging the accumulations of experience onto our surroundings, Reyes' interventions in everyday material demonstrate how broad social shifts are enacted individually, incrementally and quietly.

Across the floor of the gallery space, *7129619 (1)*, a green salvaged awning from the now-defunct Melrose Spa in Los Angeles, accompanies a single expired treadmill belt re-formed to explore new contours. Collapsed flat, this thirty foot length of fabric has lost the architectural volume that enabled its original function — the protection of its patrons from inclement weather — while the re-worked treadmill belt similarly demonstrates an alternative, distorted pliability.

Alongside these works, Reyes introduces a new suite of watercolors, *Stucco*, that consider how information can be mediated and transferred via acts of pressure, pull, drag and grip. These motions are often temporal in nature: fleeting and familiar. Finally, a single discarded red velvet jewelry display panel closes the exhibition, with its former luxury wares impermanently imprinted from years of sun exposure.

In titling the exhibition using a word connected with architecture, the artist builds an associative relationship with spatial constructs and attention to surface detail. For Reyes, concerned with tracing ephemeral phenomena — breath, wind, heat, light, time, movement — the phonology of this word generates a self-aware rhythm within the holds and releases of air produced in the throat.

Soft Opening,

This tension between an internalized force and externalized self at the core of Reyes' practice remains similarly evident in each of these works. While removed from circulation, these objects still offer a record of the kinetics of human and environmental energy.

Carlos Reyes (b. 1977 Chicago) lives and works in New York and Puerto Rico. His first institutional solo exhibition is now open at MIT List Center for Visual Art, Cambridge, Massachusetts. Past solo and two-person exhibitions include *Laps* (with Gabriele Beveridge) at Bradley Ertaskiran, Montreal (2022); *PROMESA* at Soft Opening, London (2021); *saltwaterfarm* at Waldo, Maine (2020); *Sarah* at Galerie Joseph Tang, Paris (2019); *West Side Club* at Bodega, New York (2018) and *Wst Sd Clb*, at Vie d'Ange, Montreal (2018). Selected group exhibitions include *Downbeat* at Marian Goodman Gallery, New York (2023); *Distribuidx* at Lisson Gallery, New York (2023); *Fields of View* at Winter Street Gallery, Martha's Vineyard (2022); *Possession Obsession* at Aspen Art Museum, Aspen (2022); *You're Finally Awake!* at Theta, New York (2022); *Dust: Plates of the Present*, Centre Pompidou d'Art Contemporain, Paris (2021); *RECOVERY* at PPOW, New York (2021); *Darren Bader: I don't know* at Société, Berlin (2018) and *Cruising Pavilion*, 16th Venice Architecture Biennale, Spazio Punch, Venice (2018).

*Main Gallery
(Clockwise)*

7129619 (1), 2018
Salvaged awning from
Melrose Spa, Los Angeles,
California, hardware
Installation dimensions
variable, flat dimensions:
348 × 70 × ½ inches

Jupiter II, 2023
Expired treadmill belt,
stainless steel,
custom hardware
78 ¼ × 20 × 6 ¼ inches

*Back Room
(L-R)*

Stucco I, 2024
Watercolor on paper
24 × 18 ½ × 1 ½ inches

Stucco II, 2024
Watercolor on paper
18 ½ × 24 × 1 ½ inches

Stucco III, 2024
Watercolor on paper
18 ½ × 24 × 1 ½ inches

Stucco IV, 2024
Watercolor on paper
18 ½ × 24 × 1 ½ inches

Stucco V, 2024
Watercolor on paper
18 ½ × 24 × 1 ½ inches

*La Casa de Oro
y Celulares*, 2022
Acquired jewelry
display, frame
8 × 14 ½ inches

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y Celulares*, 2022
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Stucco

The /s/ sound is made by softly placing the tip of your tongue just behind the front teeth, very close to the roof of the mouth but not touching it.

The sides of the tongue are raised to touch the roof of the mouth, leaving a passage for the air down the middle of the tongue.

As you produce /s/, the tip of your tongue should be close to, but not completely touching, the top of your mouth.

To make the /t/, press the tip of your tongue completely against the roof of your mouth, briefly stopping the air. This is a stop consonant which has three parts:

First, either the /t/ongue or the lips close off the air flow entirely.

Second, this closure causes a build-up of pressure.

Third, there is a release of this built-up air.

To produce the /u/ sound, put your t/u/ngue low and between the middle and the back of your mouth, then make a short-voiced sound with your mouth open.

There is a tension build-up in the nasal cavity and slight pressure on the upper lip muscle.

All vowels are made through the mouth voiced through a vibration of your vocal chords to make the sound.

The /k/ sound is another stop consonant.

To make the /k/ sound, put the back of your tongue against the top of your mouth towards the back of your soft palate. With your tongue in this position, draw air through your mouth and release it by lowering your tongue. This unvoiced release of air is the /k/ sound. The only sound heard is the release of air.

/əʊ/ is a diphthong double vowel sound, meaning the shape the mouth changes from the beginning of the sound to the end the sound.

/əʊ/ starts in a central unrounded position /ə/ and moves to a more rounded back position /ʊ/.