

## Tony de los Reyes

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My work centers on small ecosystems along the US-Mexico border as they adapt to and ignore the pressures surrounding them. On-site photographs of inconspicuous plots of earth containing desert varieties of geologic and vegetal matter are given prominence, and the border itself is minimized, purposefully obscured or out of focus. Through the process of painting, these documentations are transformed into personal reactions emphasizing the spectacular collision between the slow, earthly evolutions of “deep time” and their immediate, political penumbra.

*Sonic Sculpture, East of Jacumba, 2025*, photo-documentation of field recording sculpture; steel and recording device. Image: 22 x 30 in, sculpture: 108 x 29 x 30 in, 2025



12 “Postcards” in the Montello studio, 2025

For my Montello residency I worked on new small, oil on steel paintings based on these photographs, starting as as loose abstractions, then silkscreened with translucent glazes of opposite hues. Completing them at Montello, with its intensely luminous vacuum of human activity, helped me see these works as interpreters bringing broken, “alien” lands into a greater sphere of comprehension.

In addition to the paintings, I am currently working on modular, sonic sculptures that act as both receivers and transmitters of field recordings within these same landscapes. Their minimal forms, mirroring the aesthetic of the border wall architecture, make 4 to 6-hour durational recordings; they are later installed in exhibition spaces, adjacent to the paintings, performing their sonic “memories.” The Montello residency reminded me that my work reestablishes the sublime’s capacity to engage our splintered selves with an incomprehensible, yet holistic healing through a heightened consideration of the natural world.