Gustav Reyes

JOYERIA DE ARTE CONTEMPORANEA

Chicago + Ciudad de Mexico



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Panorama del artista

Trabajando con madera y joyeria de arte, Gustav Reyes une el trabajo manual y la fabricacion contemporanea para explorar la memoria material, la impermanencia y la relacion entre el cuerpo y el objeto. Nacido en Mexico en 1968 y criado en Chicago, su practica se desarrollo desde los primeros anillos de madera hacia broches, piezas para el cuello, brazaletes y formas escultoricas. A lo largo de esa evolucion, el curvado, la recuperacion de materiales, las herramientas manuales, la fabricacion digital y la vida previa del material siguen formando parte de un mismo vocabulario.

Practica

Reyes aborda la madera no como una materia neutra, sino como un material que lleva el tiempo. Los materiales recuperados o heredados pueden conservar marcas de herramientas, uso, edad y asociaciones anteriores; los nuevos procesos de fabricacion entran en la obra cuando amplian lo que la mano y el material pueden hacer. El resultado es una practica en la que la joyeria se situa entre cuerpo, objeto, dibujo y pequena escultura.



Nothing Gold Can Stay, 2009. Padauk, madera exotica de Norm Sartorius, plata. 3.81 x 2.54 x 3.81 cm. Fotografia: Tom Petroff.

Obra actual seleccionada

LOS REGISTROS ACTUALES DE OBRA SE MANTIENEN EN GUSTAVREYES.COM/ES/OBRA/

The Interval Brooch

c. 2019-2020
Madera de cerezo; alfiler de acero inoxidable
Aprox. 3.5 x 2 pulg. (8.9 x 5.1 cm)
Coleccion del artista, Ciudad de Mexico

Found Edge Ring

2025
Madera recuperada de Norm Sartorius; especie desconocida; plastico ABS recuperado
Conector disenado en CAD / impreso en 3D; ensamble tradicional de carpinteria con cuna
Aprox. 1.25 x 0.75 pulg. (3.2 x 1.9 cm)
Se conservan marcas originales de herramientas de Sartorius; Ciudad de Mexico

The Divide Ring

2025
Madera recuperada de Norm Sartorius; plastico ABS recuperado
Estructura posterior disenada en CAD / impresa en 3D; ensamble tradicional de carpinteria con cuna
Aprox. 1.75 x 0.75 pulg. (4.4 x 1.9 cm); Ciudad de Mexico

Open Coil Brooch

2016
Roble blanco ebonizado; pintura; alfiler de acero inoxidable
Construccion curvada en frio
Aprox. 3 x 3 pulg. (7.6 x 7.6 cm); Ciudad de Mexico

Held Knot Neckpiece

2019
Roble blanco ebonizado; plata; anillo de PVC
Construccion curvada en frio
Aprox. 2.74 x 2.24 pulg. (7.0 x 5.7 cm); Ciudad de Mexico

Desarrollo de un lenguaje

2008-2018

Durante esta decada, el lenguaje estructural que comenzo con el anillo de madera se amplio hacia una investigacion del cuerpo, la memoria material, la repeticion, la escala y la fabricacion. El curvado dejo de ser solamente una manera de hacer portable la madera: se convirtio en una linea visible capaz de sostener tension, volumen y espacio abierto.

Coil Brooch: el proceso se convierte en estructura

El molde de curvado cortado con CNC mantenia delgadas tiras de madera en su curva mientras se secaban. El molde traducía una geometria dibujada a un proceso fisico repetible, permitiendo que el broche final conservara la misma espiral controlada al ser liberado.



Coil Brooch, 2013. Museum of Arts and Design, Nueva York, coleccion permanente, adquisicion 2013.56.



Molde de curvado cortado con CNC utilizado para formar y secar la madera de Coil Brooch.

Estudio, proceso y presentacion

La produccion comercial y el trabajo exploratorio compartieron un mismo estudio. La repeticion afino el conocimiento practico de especies, laminaciones, acabados, proporcion y durabilidad, mientras el mismo vocabulario de madera curvada se desplazo hacia broches, piezas para el cuello, estructuras de exhibicion, iluminacion y mobiliario. Hacer y presentar se convirtieron en preguntas relacionadas: como una linea mantiene su forma, como se encuentra con el cuerpo y como se percibe un objeto.



Proceso de fabricacion de anillos en el torno, estudio Simply Wood Rings. Fotografia de archivo.



Estructura de exhibicion de madera curvada en el estudio Gustav Reyes. El sistema de presentacion extendia el mismo lenguaje curvo al entorno de la joyeria.

El estudio como continuo

El periodo de Simply Wood Rings funciono a la vez como negocio y laboratorio de trabajo. Los encargos personalizados, los sistemas de produccion y los experimentos materiales se superpusieron con el desarrollo de la practica mas amplia de Gustav Reyes.

Trayectoria institucional

Colecciones seleccionadas

Museum of Arts and Design, Nueva York - Coleccion permanente

Coil Brooch, 2013 - adquisicion 2013.56

Yale University Art Gallery, New Haven - Coleccion permanente

Contexto de adquisicion

Reyes participo en LOOT: MAD About Jewelry 2013. La especialista en joyeria Bryna Pomp curo LOOT y Ursula Ilse-Neuman era Curadora de Joyeria de MAD. Los registros del museo confirman Coil Brooch y la adquisicion 2013.56; Reyes recuerda a Pomp e Ilse-Neuman como participantes directas en la adquisicion durante la muestra.

Exposiciones seleccionadas

2015 - LOOT: MAD About Jewelry, Museum of Arts and Design, Nueva York

2015 - Matter of Material, Facere Jewelry Art Gallery, Seattle

2014 - JOYA Barcelona Art Jewellery Fair, Barcelona

2013 - LOOT: MAD About Jewelry, Museum of Arts and Design, Nueva York

2013 - Ingrained: Turned Vessels and Jewelry in Wood, Patina Gallery, Santa Fe

2013 - WOOD, Velvet da Vinci, San Francisco

2012 - Out on a Limb: Contemporary Wood Jewelry, Racine Art Museum

2011 - From Minimal to Bling: Contemporary Studio Jewelry, Society of Arts and Crafts, Boston



Gustav Reyes en LOOT: MAD About Jewelry, Museum of Arts and Design, Nueva York, 2013. Fotografia de archivo.



Bryna Pomp, curadora de LOOT, fotografiada por Gustav Reyes durante la exposicion.

Prensa y textos seleccionados



IN PRODUCTION

Gustav Reyes
A Bent for Wood
BY ANDREA DINOTO

A BRACELET SPIRALS around the wrist like a bit of ribbon; a necklace tumbles in airy, interlocking hoops; a slim wedding band emits an intriguing gleam.

Gustav Reyes achieves these dramatic and subtle effects with the most stalwart of materials: wood. Reyes employs a proprietary process that melds traditional woodworking techniques with the steam bending and laminating technology associated with bentwood furniture manufacture. A cabinet maker by trade, Reyes turned exclusively to jewelry in 2005, the day his wife Juanita—who has metal allergies—asked if he could make her a ring of wood. Reyes understood that if he drilled a hole in a piece of wood it would collapse, but if the wood were thin enough and he could roll it he'd get a solid structure. In half an hour he'd made a ring that would become the prototype for his unique line of laminate and carved jewelry in woods from common to exotic to found.

Artist Gustav Reyes, 2010

Reyes uses salvaged woods from a variety of sources: craftsmen friends, industrial offcuts, even sentimental items such as recycled musical instruments or a child's old baseball bat. For his popular "Organic Coil" spiral bracelets, he uses FSC wood from controlled forestation, "so there is an ethical approach to its harvesting," he explains. Reyes exhibits regularly at ACC and other shows and through select galleries. Although he makes every piece himself (prices range from $120 for bracelets and earrings to about $3,000 for one-of-a-kind pieces), he employs three studio assistants and two people to help with media, bookkeeping, website design and customer relations. While he invests in some paid advertising, his most valuable contacts come, he says, through direct interaction with customers, curators, and gallery people whom he meets largely through shows.

Born of a Puerto Rican father who fought as a Marine in the Korean War, and a Mexican mother who immigrated to the States as a teenager, Reyes was raised in Chicago, where he lives with his wife and two sons and maintains a studio/workshop. His father, a carpenter, who died when Reyes was 11, made precious-metal jewelry as a hobby. "I often accompanied him to workshops he attended to learn the craft of jewelry making," Reyes recalls, which awakened in him "a desire to create." Reyes attended art school at the Art Institute of Chicago, and also the Chicago Bauhaus Academy where he says he developed a strong understanding of and appreciation for architecture and the finer aspects of woodworking. After turning to jewelry,

Rings, 2009
oak, bog wood with birch liner

Organic Coil (bracelet), 2010
cherry wood
3 x 3 x 3"

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Gustav Reyes' booth at the ACC Baltimore show, February 2012

After turning to jewelry, Reyes began to view trees, the source of his material, as "gems of nature."

Reyes began to view trees, the source of his material, as "gems of nature… part of our evolution, something we accept and that society puts in its place." Reyes's modernist sensibility, coupled with his skill with laminate technology (view the process at: http://vimeo.com/32805862) enables him to create lightweight but incredibly strong forms—circles, hoops and arcs— destined to become rings, necklaces, brooches, pendants, and in a new twist, lamps. One of his recent bold, sculptural rings features a base of bog oak supporting a sculpted top of red wood and ebony (reclaimed from a bass violin) set with freshwater pearl. For durability, all of Reyes's pieces are finished with a light coating of beeswax, which, he says, affords a softly glowing patina plus "good protection"; although, he cautions, wood jewelry should never be immersed in water.

Reyes distinguishes between his limited-edition GR Art Jewelry line, that sells best to more mature collectors, and his phenomenally successful production line of wedding bands called Simply Wood Rings, which has tapped a niche market among young people "comfortable with spending money on the Internet." (He estimates that he has produced more than 4,000 wedding rings.) In fact, says Reyes, the Internet accounts for 80 percent of his sales, especially among ecologically minded customers looking for jewelry made from sustainably obtained materials. "people very conscious of not using metal bands or diamonds." A Reyes wedding band often features an inlay of semiprecious stones—turquoise, amethyst, mother of pearl from crushed buttons—to provide color and textural contrast to his earth-toned, satin-finished woods. Reyes's philosophy about wood and the ephemeral nature of life itself might be summed up in the name he's given to his bestselling wedding band design: Love is Now. Set with a faceted moissanite, a synthetic diamond, the ring can be made in a variety of woods. "The material will go back into the earth eventually," Reyes explains, "so if you don't cherish it now, you won't have it forever." But trees have feelings, too. As Reyes's tag line reads for Simply Wood Rings, "Let the tree hug you!"

Andrea DiNoto is a New York based writer on arts and design.

Furthermore:
www.gustavreyes.com
www.simplywoodrings.com

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Andrea DiNoto, "A Bent for Wood," Metalsmith, Vol. 32, No. 3 (2012), pp. 14-15. Reportaje de dos paginas sobre tecnicas de madera curvada, materiales recuperados, joyeria contemporanea, anillos, Organic Coil y la presentacion de Reyes en ACC Baltimore.

2020
Phoebe Mogharei, "FOUND: Arc Builder," Chicago Magazine.

2017
Brigitte Martin, "Around Life's Curves," American Craft.

2017
Sarah Grosspietsch, "Artists Up Close: Witnessing the Beautiful Manipulation of Wood," Museum of Contemporary Art Chicago.

Ornament, Vol. 36.2
Patrick R. Benesh-Liu, "The Irrepressible Spirit." Perfil de seis paginas sobre proceso, practica de madera curvada, filosofia material, vida de estudio y la relacion entre Gustav Reyes y Simply Wood Rings.

2012
Andrea DiNoto, "A Bent for Wood," Metalsmith, Vol. 32, No. 3, pp. 14-15.

2011
Stephanie Manriquez, "Vida En Madera," Revista Contratiempo.

2009
Victoria Gomelsky, "Warm, Honest, Wooden," The New York Times.

El escaneo de Ornament esta marcado 36.2.2012, mientras un CV posterior registra primavera de 2013; este dossier utiliza la cita neutral Ornament, Vol. 36.2.



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