

THINK TWICE

CARLA FERNÁNDEZ AND PEDRO REYES

FEB. 12 - SEPT. 5, 2019

GRADES 6 - 12
CURRICULUM GUIDE



ABOUT THE EXHIBITION

Think Twice, an exhibition by Carla Fernández and Pedro Reyes, features a metal pavilion that serves as the container of their artistic practices, revealing their proximity and cross-pollination. The recipients of the Design Miami 2018 Design Visionary Award, Fernández and Reyes' artwork brilliantly synthesizes a spectrum of influences — from **Brutalism** to Mexican **indigenous** culture to social progressive values — into a remarkable body of work. Reinterpreted for the André Leon Talley Gallery at the SCAD Museum of Art, *Think Twice* presents Reyes' design and socially oriented projects as well as a selection of Fernández's recent pieces.

For decades Fernández has worked to create a fashion-forward, internationally acclaimed clothing brand that combines an equal interest in ethics and aesthetics. Considering each of the design process conditions, the eponymous label's politically aware design practice is rooted in the ethics of work, environmental issues and cultural preservation from indigenous processes. The brand has developed a deep, complex network of collaborators in different regions of Mexico, creating workshops and coalitions where their textile traditions are fostered and propagated within the international platform of contemporary fashion.

Interested in exploring the complexities of modernism and technology development in relation to **aesthetics** and the social sphere, Reyes' multidisciplinary works integrate elements of theater, psychology and activism. Including forms such as site-specific installations, musical

recitals, conferences, therapy sessions and games, some of his most emblematic projects repurpose objects as he investigates issues of citizenship and social betterment. As he integrates new philosophies, the boundaries of Reyes' artistic career are ever-expanding. An overarching use of humor permeates his **oeuvre**, inviting diverse audiences to consider creativity and communication as tools for transformation.

As life partners, Fernández and Reyes are both interested in sparking social transformation through art. Contesting the extenuating living and working conditions in late capitalism, their work reveals a trust in the power of culture as a site for social change and in the domestic transmission of knowledge as part of political resistance. Blurring the common perceptions about the limits between art and life, together they have created a Brutalist home and studio in the heart of Mexico City, which has become a laboratory for creation and the sharing of ideas.

Think Twice is co-curated between Design Miami and SCAD. It is organized at the SCAD Museum of Art by Humberto Moro, curator of SCAD exhibitions. The exhibition features fashion styling by Rafael Gomes, fashion exhibitions director, and specially commissioned head pieces by Alberto Arango and Ramiro Guerrero for Flores Cosmos, Mexico City, Mexico.

This exhibition is part of **SCAD deFINE ART 2019**, held Feb. 26–28 at university locations in Atlanta and Savannah, Georgia. Learn more at: scad.edu/defineart2019



Carla Fernández



Pedro Reyes

ABOUT THE ARTISTS

Carla Fernández has had solo exhibitions at the Isabella Stewart Gardner Museum, Boston, Massachusetts; Museo Jumex, Mexico City, Mexico; Heath Ceramics, San Francisco, California; Singapore International Festival of Arts, The O.P.E.N. Festival, Singapore; and collective exhibitions at Museum of Arts and Design, New York, New York; and Palacio de Iturbide and Museo Amparo, both in Mexico City, Mexico. The Carla Fernández brand has been featured in publications including *Elle*, *Vogue*, *i-D*, *Wallpaper*, *T: The New York Times Style Magazine* and the *Los Angeles Times*, among others.

Pedro Reyes has had solo exhibitions at venues such as Dallas Contemporary, Texas; La Tallera, Cuernavaca,

Mexico; Hammer Museum, Los Angeles, California; Institute of Contemporary Art, Miami, Florida; The Power Plant, Toronto, Canada; Walker Art Center, Minneapolis, Minnesota; Solomon R. Guggenheim Museum, New York, New York; Center for Contemporary Art, Kitakyushu, Japan; Bass Museum, Miami, Florida; and San Francisco Art Institute, California. Reyes has participated in group exhibitions at the 21st Century Museum of Contemporary Art, Kanazawa, Japan; MAXXI National Museum of XXI Century Arts, Rome, Italy; Beijing Biennale, China; Whitechapel Gallery, London, England; dOCUMENTA (13), Kassel, Germany; Liverpool Biennial, England; Gwangju Biennale, South Korea; Lyon Biennale, France and the 50th Venice Biennale, Italy.



Pedro Reyes, *La Calaca*,
Carrara marble, 2016.

ABOUT SCAD AND SCAD MUSEUM OF ART

Offering more degree programs and specializations than any other art and design university, SCAD is uniquely qualified to prepare talented students for professional, creative careers.

The SCAD Museum of Art is a premier contemporary art museum that features emerging and established international artists through commissioned works and

rotating exhibitions; engages local communities with special initiatives reflecting an international scope; and serves as a resource for SCAD students and alumni during their academic careers and beyond.

ABOUT SCAD CURRICULUM GUIDES

SCAD curriculum guides enhance understanding of art and design through investigations that reveal relevant personal, historical and cultural connections while promoting cross-disciplinary links necessary for today's innovative careers. Designed for use within the museum's exhibition spaces and in classrooms, the guides provide learning opportunities that fulfill the requirements of national education standards.

Recognizing the guides' overall design excellence and ingenuity, the American Alliance of Museums' Museum

Publications Design Competition and the Southeastern Museums Conference have awarded SCAD curriculum guides first- and second-place prizes, a medal and honorable mentions for three consecutive years.

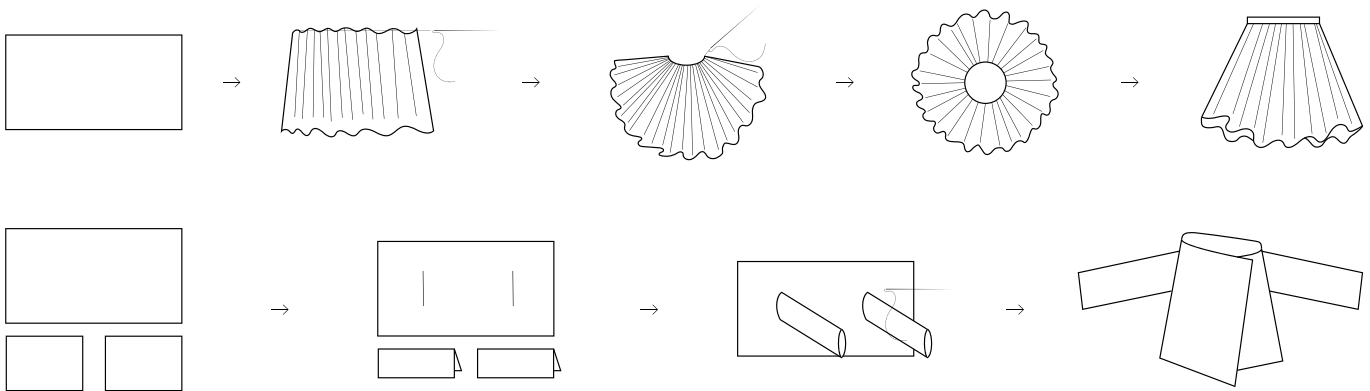
This Carla Fernández and Pedro Reyes guide for middle and high school students explores the artists' commitment to social betterment. Through activities that investigate the problem-solving approaches employed by Fernández and Reyes, students practice envisioning and making transformations.

Highlighted glossary terms are located at the end of this guide, together with educational standards and additional learning resources.

1.

“I LIKE TO SEE FASHION NOT ONLY FROM AN AESTHETIC POINT OF VIEW BUT ALSO FROM AN ANTHROPOLOGICAL, CULTURAL AND POLITICAL PERSPECTIVE.”¹ CARLA FERNÁNDEZ

Carla Fernández grew up with a fashion-conscious mother and an anthropologist father. Through her parents' influence, she developed both an eye for style and a deep appreciation of her country's distinctive indigenous textiles and clothing. These garments are made from hand-woven rectangular panels that are then wrapped, folded, pleated or stitched together. Articles of clothing are typically created without cutting the fabric, or if cuts are made, they are generally straight lines. The resulting fashions have a strong geometric look that reflects the rectangular foundations of their construction.



Illustrations demonstrating examples of Mexican indigenous clothing construction. Adapted from a talk prepared and presented by Carla Fernández for the 2011 Design Indaba Conference.²

“I DECIDED TO CREATE A FASHION LABEL WITH A STRONG SOCIAL COMMITMENT THAT SHOWED THE IMMENSE CREATIVITY OF MEXICAN ARTISANS.”³ CARLA FERNÁNDEZ

Fernández combines her love of traditional practices and aesthetics with modern sensibilities and the innovative approaches of a change agent. She travels across Mexico with a mobile design laboratory, learning from and collaborating with indigenous partners. These artisans create textiles of great complexity and beauty, using native cottons and wools, natural dyes and generations-old techniques. Through these partnerships, Fernández creates long-term relationships, honors individual contributions, promotes fair trade and follows environmentally friendly practices.

¹Sela, F. (n.d.). Fashion designer and art historian Carla Fernández on the future of handmade fashion. Retrieved February 18, 2019, from holeandcorner.com/long-reads/fashion-designer-and-art-historian-carla-fernandez-on-the-future-of-hand-made-fashion

²Carla Fernández: How heritage translates into fashion. (2012, January 27). Retrieved February 18, 2019, from designindaba.com/videos/conference-talks/carla-fernandez-how-heritage-translates-fashion

³ Ibid.

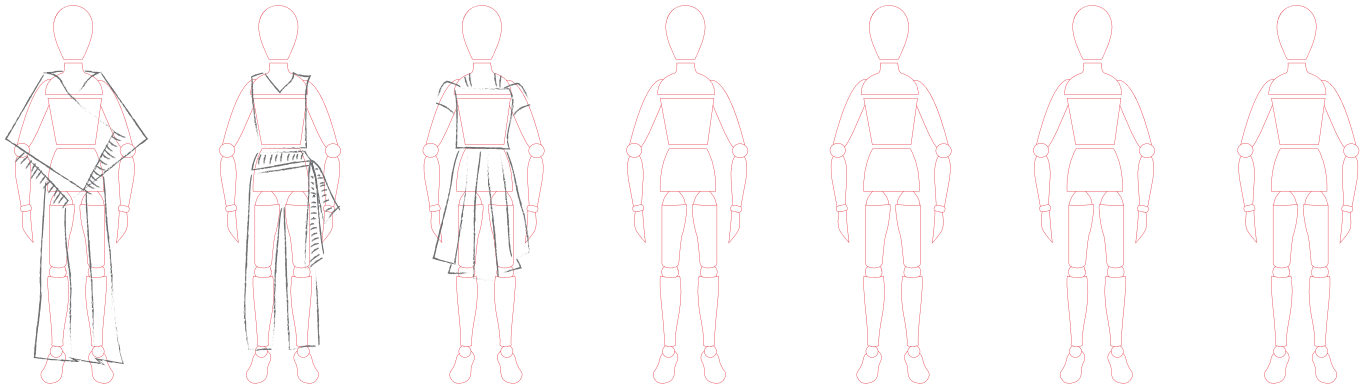


Carla Fernández, *Manifesto Top Tecpan Man*, Community: Mexico City; Technique: handmade lettering; Artisan: Isaias Salgado; Composition: linen and acrylic paint. *Chamula Poncho*, Community: San Juan Chamula, Chiapas; Technique: waist loom, weaving and natural dye; Artisan: Juana López; Composition: wool, mud and cotton thread.

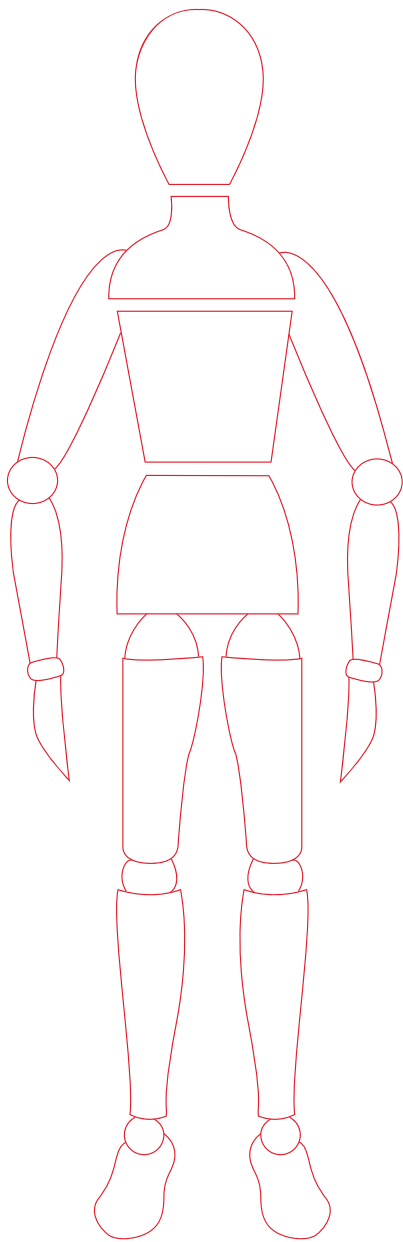
ACTIVITY

Carla Fernández describes Mexico's indigenous clothing as a kind of textile origami. Experiment with this approach to fashion by using a design vocabulary of rectangles and squares. Gather small sheets of paper in these shapes — memo pads, sticky notes or origami paper — to represent textiles. Next, trace and cut out the larger figure on the facing page. Wrap, fold, pleat, and tape or glue these papers around the figure to create a variety of rectangle- or square-based clothing designs.

Before you begin, sketch ideas on the smaller figures below.



Carla Fernández, Left, Installation view, and right, detail: *Capisallo*, Community: Tehuacán, Puebla, Tenancingo, Mexico; Technique: hand-knitted ikat rebozos; Artisan: Emanuel Flores/Fermín Escobar; Composition: palm and cotton. Top *Tecpan*; Community: Tenancingo, Mexico; Technique: ikat and foot loom rebozos; Artisan: Fermín Escobar; Composition: cotton. *Jumper Seguridad*; Community: Mexico City; Composition: silk.



“ FASHION IS NOT EPHEMERAL...
TRADITION IS NOT STATIC.” ⁴

CARLA FERNÁNDEZ

Reflect on Fernández’s statements regarding fashion and tradition. Given what you know about Fernández and her work, what meaning do you take from them? Discuss your interpretations with friends, form a conclusion and state it in the space below. Communicate your reasoning clearly, using examples and evidence.

⁴ Fernández, C. (2017). Manifesto of fashion as resistance. Mexico City, Mexico: Gemo Litografía Publicitaria



Installation view of works by **Pedro Reyes**, from left to right: *Disarm (Flute)*, steel, 2018, unique; *Disarm (Three String Guitar)*, metal, 2018, unique.

2. “I’M INTERESTED IN HOW ART CAN HELP SOLVE PROBLEMS OR PRESENT OPPORTUNITIES TO PRODUCE CHANGE.”⁵

PEDRO REYES

In his youth, Pedro Reyes sketched plans for **utopian** cities. At university, he studied architecture and developed an **aptitude** for devising built environments that fit specific needs. Today he works across multiple **disciplines**, fueled by a desire to make the world better through art that offers creative, purposeful solutions for individuals and society. His interest in an engaged citizenry is expressed in the participatory nature of many of his artworks, whether they encourage social activism, musical performances, or simply sitting together.

“IN SCULPTURE, FORMS ARE CONCEPTS. IF YOU TAKE A MATERIAL AND CHANGE ITS FORM TO MAKE A NEW CONCEPT, YOU ARE MAKING SCULPTURE.”⁶

PEDRO REYES

Two of Reyes’ sculptural projects, *Palas Por Pistoles* and *Disarm*, are composed of disabled firearms. For *Palas Por Pistolas*, he melted down 1,527 guns to make 1,527 shovels. These were distributed to art institutions and public schools where adults and children planted an equal number of trees with them. *Disarm* converted gun parts into fully functioning musical instruments, which became part of performance **ensembles**. In both projects, Reyes deliberately altered existing forms to generate radically different functions and concepts.



Installation view of works by **Pedro Reyes**. From left to right: *Metate Chair II*, volcanic stone, 2018; *Tripod Table*, volcanic stone, 2019; *Disarm (Tambourine)*, steel, 2018, unlimited series (stacked atop Tripod Table).

⁵ Wanger, S. (2016, January 20). Building beauty from Brutalism: Pedro Reyes and Carla Fernández. Retrieved February 18, 2019, from freundevonfreunden.com/interviews/pedro-reyes-and-carla-fernandez

⁶ Vargas, S. (2018, April 30). Pedro Reyes on Mexico, Music and Neoliberalism. Retrieved February 18, 2019, from elephant.art/pedro-reyes-on-mexico-music-and-neoliberalism

“ I BELIEVE IN SERIOUS FUN ... IF YOU DESIRE SOMETHING, THEN YOU HAVE SOME IMAGINATION OF WHAT KIND OF DIFFERENT REALITY YOU'D LIKE TO SEE. AND HAVING WILD OR AUDACIOUS DESIRES IS IMPORTANT.” ⁷

PEDRO REYES

Summon the kind of daring imagination Reyes describes that combines serious with fun. Identify a significant problem and envision a solution — an audacious, playful vision or concept of how circumstances could be different. Consider expressing your idea as sculpture, a performance, game, video, product or another form of your choosing.

Talk over potential ideas with a friend, gather feedback, and then begin creating initial sketches and composing notes about your project. Include a formal statement describing why the problem is serious, and how your concept will provide an effective, engaging solution. Anticipate questions and offer evidence to support your thoughts. For instance: What is compelling about this problem? What will the transformation accomplish, and how?

sketches and notes

⁷ Weapon for change: Interview with Mexican artist Pedro Reyes. (2013, March 26). Retrieved February 17, 2019, from standard.co.uk/go/london/exhibitions/weapon-for-change-interview-with-mexican-artist-pedro-reyes-8549414.html



Installation view, **Pedro Reyes**, *Palas Por Pistolas*, Shovels PPP, wood and steel, 2017.

EDUCATIONAL STANDARDS

NATIONAL CORE ARTS STANDARDS — HIGH SCHOOL

- Creating 1.2** **Anchor:** Generate and conceptualize artistic ideas and work.
HSI: Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.
HSII: Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
HSIII: Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.
- Creating 2.1** **Anchor:** Organize and develop artistic ideas and work.
6: Demonstrate openness in trying new ideas, materials, methods and approaches in making works of art and design.
7: Demonstrate persistence in developing skills with various materials, methods and approaches in creating works of art or design.
8: Demonstrate willingness to experiment, innovate and take risks to pursue ideas, forms and meanings that emerge in the process of art-making or designing.
- Creating 3.1** **Anchor:** Refine and complete artistic work.
7: Reflect on and explain important information about personal artwork in an artist statement or another format.
- Responding 10.1** **Anchor:** Synthesize and relate knowledge and personal experiences to make art.
6: Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.
HSI: Document the process of developing ideas from early stages to fully elaborated ideas.
HSII: Utilize inquiry methods of observation, research and experimentation to explore unfamiliar subjects through art-making.
HSIII: Synthesize knowledge of social, cultural, historical and personal life with art-making approaches to create meaningful works of art or design.

COMMON CORE ENGLISH LANGUAGE ARTS STANDARDS

- CCSS.ELA-LITERACY.W.6.1-8.1** Write arguments to support claims with clear reasons and relevant evidence.
- CCSS.ELA-LITERACY.W.9-12.1** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

CONNECTIONS

This amply illustrated article reveals how Fernández combines old tradition with innovation.
npr.org/2014/06/28/325801547/a-modern-twist-on-mexican-tradition-hits-the-runway

Pedro Reyes' website provides a fascinating look into his prolific and diverse career.
pedroreyes.net

Fernández and Reyes share how they met and describe their mutual love of geometry and Mexican design.
youtube.com/watch?v=5QtuXqtMzFY

GLOSSARY

aesthetic *n.* A set of principles or characteristics underlying the work of a particular artist, artistic movement or culture.

aptitude *n.* A notable ability, either natural or acquired.

Brutalism *n.* A mid-20th century style, particularly in architecture, characterized by stark geometric forms and a massive, weighty look.

discipline *n.* A particular field of specialized knowledge.

ensemble *n.* A group of people or things that perform or function together.

ephemeral *adj.* Temporary; short-lived.

indigenous *adj.* Native to and characteristic of a particular region.

oeuvre *n.* The works of an artists regarded collectively.

utopian *adj.* Pertaining to or resembling an ideal, perfect society.

RELATED PROGRAMS

SCAD prepares talented students for creative professions through engaged teaching and learning in a positively oriented university environment. SCAD offers more than 40 degree programs, including:

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DESIGN FOR SUSTAINABILITY

FASHION

FASHION MARKETING AND MANAGEMENT

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For more information, visit scad.edu.

Cover image: **Carla Fernández**, Installation view, *Bonnie Dress*, Community: San Pedro Chenalhó, Chiapas; Technique: chain embroidery; Artisan: María Antonia Vázquez; Composition: silk and silk thread. *Jaguar Guaje Bag*, Community: Temalacatzingo, Guerrero; Technique: lacquer; Artisan: Obdulia Alamazán; Composition: natural guaje and bambú.



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