



# MILPA

CARLA FERNÁNDEZ



**PRIMAVERA  
VERANO**

**2019**

**SPRING  
SUMMER**







## TIENDAS SHOPS

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# FASHION IN MOTION: CARLA FERNÁNDEZ

FOTOGRAFÍA  
PHOTOGRAPHY  
V&A MUSEUM

MUSEO VICTORIA & ALBERT  
LONDRES, REINO UNIDO  
19 DE OCTUBRE, 2018

El museo Victoria & Albert nos invitó a presentar nuestros diseños en formato de pasarela para *Fashion in Motion*. En un evento que coincidió con la exposición Frida Kahlo: Making Herself Up, la pasarela Manifiesto de la Moda en Resistencia incluyó una composición interpretada por un coro en vivo, además de la puesta en escena de cinco colecciones que resaltan la descolonización, interseccionalidad y justicia social.

Oriole Cullen, curadora de moda del V&A escribió:

“Carla Fernández y su equipo trabajan a la vanguardia de la moda ética, documentando y preservando el rico patrimonio textil de las comunidades indígenas de México; viajan extensamente por todo México y trabajan en estrecha colaboración con tejedoras, bordadoras, hilanderas y tintoreras para documentar sus procesos, convirtiéndolos a su vez en expresiones contemporáneas. Al trabajar en conjunto con artesanos que usan técnicas y procesos tradicionales, los diseños de Fernández presentan una desviación del canon occidental y traen texturas y siluetas frescas a la moda contemporánea.”

Carla Fernández: “Decimos muerte a la obsolescencia planificada, que hace prescindible todo lo que atrae a su abismo de desperdicio. Creemos que la tradición no es estática, y la moda no es efímera. Entendemos que los artesanos requieren tiempo para pensar, tiempo para aprender y tiempo para transformarse y trascender“.

VICTORIA & ALBERT MUSEUM  
LONDON, UNITED KINGDOM  
OCTOBER 19, 2018

The Victoria & Albert Museum invited us to present our designs in a runway show for *Fashion in Motion*. In an event that coincided with the exhibit “Frida Kahlo: Making Herself Up,” the catwalk show “Manifiesto of Fashion in Resistance” included a musical composition interpreted live by a choir, which accompanied the staging of five clothing collections that highlight decolonization, intersectionality and social justice.

Oriole Cullen, fashion curator for the V&A, wrote:

Carla Fernández and her team work at the vanguard of ethical fashion, documenting and preserving the rich textile legacy of Mexico’s indigenous communities; they travel extensively throughout Mexico and work in close collaboration with weavers, embroiderers, hand-spinners and dyers to document their processes, in turn making them into contemporary expressions. In working together with the artisans who use traditional processes and techniques, Fernández’s designs represent a deviation from the Western canon and bring fresh textures and silhouettes to contemporary fashion.

Carla Fernández: “We say: Death to planned obsolescence, which renders disposable all that it draws into its abyss of waste. We believe that tradition is not static, and that fashion is not ephemeral. We understand that artisans need time to think, time to learn and time to transform and transcend.”







## ACERCA DE FASHION IN MOTION

La serie Fashion in Motion del Museo V&A presenta los desfiles de los principales diseñadores internacionales en el V&A. El objetivo es mostrar la moda tal como debe ser vista: en movimiento. Los diseñadores anteriores presentados en la serie incluyen a Alexander McQueen, Christian Lacroix, Gareth Pugh, Giles Deacon, Grace Wales Bonner, Jean Paul Gaultier, Jenny Packham, Meadham Kirchhoff, Missoni, Molly Goddard, Roksanda Ilincic, Vivienne Westwood y Yohji Yamamoto, entre otros.

## MODA EN EL V&A

La colección de moda de V&A está designada como la Colección Nacional del Reino Unido y es una de las colecciones de vestido más grandes y completas del mundo. Muchas de las piezas de la colección son exclusivas, y han sido una fuente de inspiración para numerosos diseñadores de moda desde Wales Bonner hasta Alexander McQueen, así como estudiantes e investigadores.

## ABOUT FASHION IN MOTION

The Fashion in Motion series at the V&A Museum presents fashion shows by prominent international designers at the V&A. Its objective is to show fashion as it should be seen: in motion. Previous designers featured include Alexander McQueen, Christian Lacroix, Gareth Pugh, Giles Deacon, Grace Wales Bonner, Jean Paul Gaultier, Jenny Packham, Meadham Kirchhoff, Missoni, Molly Goddard, Roksanda Ilincic, Vivienne Westwood and Yohji Yamamoto, among others.

## FASHION AT THE V&A

The fashion collection at the V&A is designated as the United Kingdom's National Collection and is one of the largest and most complete dress collections in the world. Many of the pieces in the collection are exclusive, and they have served as inspiration for many fashion designers, from Wales Bonner to Alexander McQueen, as well as students and researchers.

**ESTILISMO STYLING SAM LAMBERT @ ART COMES FIRST COLLECTIVE**

**ACTUACIÓN EN VIVO Y SONIDO LIVE PERFORMANCE AND STAGING OF SOUND SEAN DOWER**

**MODELOS MODELS FIRST MODEL MANAGEMENT**

**GUIÓN CHORUS SCRIPT PAUL HUFKER**

**CORO CHOIR LOU STASSEN, CALEB WATSON, ALICE WATSON, ANASTASIA GLOVER, IVO KRANKOWSKI, MEGAN JENKINS**

**COORDINACIÓN DEL CORO CHOIR COORDINATION ANDREW PRICE**

**JOYERÍA JEWELRY CUATA, MATL, SANGRE DE MI SANGRE, SOPHIE SIMON, TUZA JEWELRY Y VARON**

**ASISTENTE DE ESTILISMO STYLING ASSISTANT DUHA SINADA**

**ZAPATOS SHOES CONVERSE, DOC MARTENS, CASBIA/CHAMPION, ANDREA RESCHIA**

**MASCADAS SCARFS RUMISU**

**SOMBREROS HATS LAIRDS HATTER**

**GAFAS EYEWEAR OLIVER GOLDSMITH/ ART COMES FIRST COLLABORATION**

**CABELLO HAIR L'ORÉAL**

**MAQUILLAJE MAKE-UP MARIA COMPARETTO @ EMMA DAVIES AGENCY**

**ACCESORIOS ACCESSORIES CARLA FERNÁNDEZ Y ALMA**

**DIRECTORA DE FASHION IN MOTION FASHION IN MOTION DIRECTOR ORIOLE CULLEN**

**CONCEPTO CONCEPT CARLA FERNÁNDEZ, CIRCE HENESTROSA Y SEAN DOWER**



# GUIÓN SCRIPT

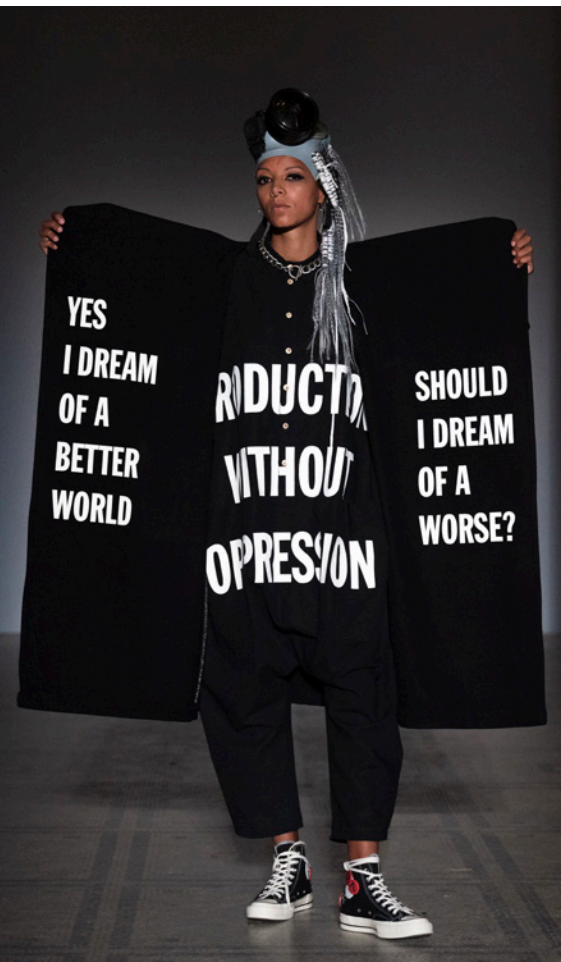
## SECTION #1 PROTEST FASHION

A CHORUS makes its way to a corner of the darkened stage.

The (dim, at first) lights and movements of the fashion show begin.

CHORUS claps on a simple 4/4 beat, and the CHORUS begins to chant:

CHORUS: (7x's)  
We do what they told us not to do.  
We do what they told us not to do.  
We do what they told us not to do.  
We do what they told us not to do.  
We do what they told us not to do.  
We do what they told us not to do.  
We do what they told us not to do.  
We do what they told us not to do.



The CHORUS takes its position at the beginning of the catwalk beside the drummer.

When Chorus is in place, they begin to chant, in a simple rhythm "We Create Few". As soon as they begin, the first model walks out.

CHORUS: (7x's)  
We create few, we do it slowly.  
We create few, we do it slowly.  
We create few, we do it slowly.  
We create few, we do it slowly.  
We create few, we do it slowly.  
We create few, we do it slowly.  
We create few, we do it slowly.

After the 4th time, CHORUS 1 member speaks over the chanting.

CHORUS #1: (4x's)  
A skirt in the morning, a blanket at night.  
A skirt in the morning, a blanket at night.  
A skirt in the morning, a blanket at night.  
A skirt in the morning, a blanket at night.

After the 4th time, everyone stops.

ADD 4 DRUM BEATS.  
Then a new chant begins.

CHORUS #2: (7x's)  
We say NO to fashion as trash.  
We say NO to fashion as trash.  
We say NO to fashion as trash.  
We say NO to fashion as trash.  
We say NO to fashion as trash.  
We say NO to fashion as trash.  
We say NO to fashion as trash.

ADD 4 DRUM BEATS.  
...

CHORUS: (6x's)  
We say NO to mass production.  
We say NO to mass production.  
We say NO to mass production.  
We say NO to mass production.  
We say NO to mass production.  
We say NO to mass production.

ADD 4 DRUM BEATS.

CHORUS: (4x's)  
In true luxury, there's no oppression!  
In true luxury, there's no oppression!  
In true luxury, there's no oppression!  
In true luxury, there's no oppression!

After the 4th time, the CHORUS leave their shape and end up in two rows, each pumping a fist in time to the chanting of...

CHORUS: (1/2)  
True Luxury...

The second half of the CHORUS answer back

CHORUS: (2/2)  
No oppression!

CHORUS: (1/2)  
True Luxury...

The second half of the CHORUS answer back

CHORUS: (2/2)  
No oppression!

On the last one, everyone is quiet and still as just a single member of the chorus says:

We don't design garments to end up rotting in a dump.

Lights go black, End Section #1.

## SECTION #2 INDIGENOUS FASHION

The CHORUS starts in a circle, their backs turned to the outside of the circle, their heads bowed in the middle.

The CHORUS begins to chant:

CHORUS: (9x's)  
Origin.  
Origin.  
Origin.  
Origin.  
Origin.  
Origin.  
Origin.  
Origin.  
Origin.  
Origin.  
Origin.

After the 9th time ADD 4 DRUMBEATS.

Then each chorus will say a part of the following phrase:  
Chorus One: Mexico Mountain  
Chorus Two: Dessert  
Chorus Three: Jungle

CHORUS: (each say their own part of the phrase)  
Mexico mountain, dessert, jungle.  
Mexico mountain, dessert, jungle.  
Mexico mountain, dessert, jungle.  
Mexico mountain, dessert, jungle.

One-half of it chants:

CHORUS: (1/2)  
Sixty-eight languages.

The second half replies:

CHORUS: (2/2)  
Spoken!

CHORUS: (1/2)  
Sixty-eight languages.

CHORUS (2/2)  
Endangered!

CHORUS: (1/2)  
Sixty-eight languages.

CHORUS: (2/2)  
Vivos!

One person reads all the languages and between them there is a clap.

- 1 Akateko
- 2 Amuzgo
- 3 Awakateko
- 4 Ayapaneco
- 5 Chatino
- 6 Chichimeco jonaz
- 7 Chinanteco
- 8 Chocholteco
- 9 Chontal de Oaxaca
- 10 Chontal de Tabasco
- 11 Chuj
- 12 Ch'ol
- 13 Cora
- 14 Cucapá
- 15 Cuicateco
- 16 Guarijío
- 17 Huasteco
- 18 Huave
- 19 Huichol
- 20 Ixcateco
- 21 Ixil
- 22 Jakalteco
- 23 Kaqchikel
- 24 K'iche'
- 25 Kickapoo
- 26 Kiliwa
- 27 Ku'ahl
- 28 Kumiai
- 29 Lacandón
- 30 Mam
- 31 Matlatzinca
- 32 Maya
- 33 Mayo
- 34 Mazahua
- 35 Mazateco
- 36 Mixe
- 37 Mixteco
- 38 Náhuatl
- 39 Oluteco
- 40 Otomí
- 41 Paipai
- 42 Pame
- 43 Pápago
- 44 Pima
- 45 Popoloca
- 46 Popoloca de la Sierra
- 47 Q'anjob'al
- 48 Qato'k
- 49 Q'eqchí'
- 50 Sayulteco
- 51 Serí
- 52 Tarahumara
- 53 Tarasco
- 54 Teko
- 55 Tepehua
- 56 Tepehuano del norte

- 57 Tepehuano del sur
- 58 Texistepequeño
- 59 Tlahuica
- 60 Tlapaneco
- 61 Tojolabal
- 62 Totonaco
- 63 Triqui
- 64 Tselsal
- 65 Tsotsil
- 66 Yaqui
- 67 Zapoteco
- 68 Zoque

## SECTION #3 ANDROGYNOUS FASHION

Music — and at the middle one person recites the poem. Then Music again.

Red ground bugs  
Ground into paste  
Indigo water  
gifts you a  
sky-blue Shaman's wrap  
Black mud is  
A balm  
Across the forehead  
Cooling camouflage  
And you are  
Surprised to be  
Autumn-covered

## SECTION #4 FEMINIST FASHION

I am the tuning fork's wave  
I am the metronome's rhythm  
I am the clarinet's phrase  
I am the woman interpreter  
I am the seed in the rattle  
I am the triangle  
I am the clave  
I am the bell  
I am the conductor's ancient ear  
I am the sound of these spoken words

I am rhythm's clock  
I am the trumpet of the time  
I am the herald of the hour  
I am the music of the minute  
I am myself and I am the whole  
I am the mother of the orchestra  
I am the life-giver to 4/4 time  
I am the harbinger of auditory order  
I am the collector of wind instruments  
I am the one who fills them up with life

## SECTION #5 FASHION TRIP

A IS FOR ARTISANS  
B IS FOR BROCADE  
C IS FOR COLLECTIVE  
D IS FOR DIVERSE



E IS FOR EARTH/ EQUAL  
F IS FOR FABRIC / FUN  
G IS FOR GATHER/ GRACIAS  
H IS FOR HANDMADE  
I IS FOR INSUBORDINATE  
J IS FOR JUSTICE  
K IS FOR KNOWLEDGE/ KNOW HOW  
L IS FOR LIGHT/ LASTING/ LOVE  
M IS FOR MODERNITY  
N IS FOR NATURAL  
O IS FOR ORIGIN  
P IS FOR PEACE  
Q IS FOR QUEER  
R IS FOR RESISTANCE  
S IS FOR SOCIETY  
T IS FOR TEXTURE/ TEAM/ TEXTILE  
U IS FOR UTOPIA  
V IS FOR VAGINA  
W IS FOR WEAVING  
X IS FOR XOCHITL  
Y IS FOR YOUTH  
Z IS FOR ZAPATA

## SECTION #6 FINAL

CHORUS AND ALL MODELS SINGING:  
WE ARE ONE / WE ARE MANY



FOTOGRAFÍA  
PHOTOGRAPHY  
SOFÍA AYARZAGOITIA

## MILPA



MODELOS MODELS JOSUE EDUARDO MACÍAS, XIOMARA MORENO @ PARAGON MODEL MANAGEMENT, DANIEL PEACE,  
MENNLAY GOLOKEH AGGREY, ANTONIO 'SPEAK' NEGRETE, JESSICA RODARTE, RAFA RECH  
ESTILISMO STYLING ERIN LEWIS / MAQUILLAJE MAKE-UP LAURA ARISTA / ASISTENTE ASSISTANT CARLOS GODÍNEZ















**DESIGN MIAMI/**  
MIAMI, FLORIDA, EE.UU.  
DIC 5-9, 2018

FOTOGRAFÍA  
PHOTOGRAPHY  
COURTESY DESIGN MIAMI/  
ANA HOP

Cada diciembre, Design Miami/ otorga el Design Visionary Award a un diseñador, patrocinador o activista que ha contribuido significativamente al campo del diseño e influido en el mundo a través de un impacto continuo, tangible y duradero.

El 2018 Design Visionary Award se otorga a Carla Fernández y Pedro Reyes, colaboradores tanto en la vida como en el trabajo, Fernández y Reyes canalizan el arte, el diseño, la moda y el rendimiento para volver a imaginar la forma en que las personas entienden y participan en el mundo.

Su trabajo aborda las preocupaciones fundamentales de nuestro tiempo y abre el diálogo entre socios poco probables y, a veces, insospechados, facilitando intercambios humanos íntimos que se han vuelto raros en esta era digital.

# DESIGN VISIONARY/

EACH DECEMBER, DESIGN MIAMI/ PRESENTS THE DESIGN VISIONARY AWARD TO A DESIGNER, PATRON OR ACTIVIST WHO HAS SIGNIFICANTLY CONTRIBUTED TO THE FIELD OF DESIGN AND INFLUENCED THE WORLD THROUGH CONTINUED, TANGIBLE AND LASTING IMPACT.

THE 2018 DESIGN VISIONARY AWARD IS PRESENTED TO PEDRO REYES AND CARLA FERNÁNDEZ. COLLABORATORS IN BOTH LIFE AND IN WORK, REYES AND FERNÁNDEZ CHANNEL ART, DESIGN, FASHION, AND PERFORMANCE TO REIMAGINE THE WAY PEOPLE UNDERSTAND AND PARTICIPATE IN THE WORLD.

THEIR WORK ADDRESSES THE FUNDAMENTAL CONCERNS OF OUR TIME AND OPENS UP DIALOGUE AMONG UNLIKELY AND SOMETIMES UNSUSPECTING PARTNERS, FACILITATING INTIMATE HUMAN EXCHANGES THAT HAVE BECOME RARE IN THIS DIGITAL AGE.

REYES AND FERNÁNDEZ CONSIDER HOW OBJECTS, EXPERIENCES, AND SYSTEMS CAN CREATE A SENSE OF BELONGING, BUT ALSO CALL PEOPLE TO ACTION. MASONS, DOCTORS, WELDERS, ARTISANS, TEACHERS, AND FINANCIERS HAVE ALL PLAYED A PART IN THEIR PARTICIPATORY PERFORMANCE WORKS, WHICH RANGE FROM REFINANCED ATELIERS AND SPEED DATING RELIGIOUS LEADERS TO CONFRONTATIONS WITH NEW GEOMETRIES OF FORM. THEY HEIGHTEN OUR AWARENESS OF WHAT'S HAPPENING AROUND US AND OF OUR INDIVIDUAL VALUE IN THE CHAIN OF HISTORY.



CARLA FERNÁNDEZ/ PEDRO REYES

DESIGN MIAMI/ HONORS COMMITMENT TO ACTION, AND RECOGNIZES PEDRO REYES AND CARLA FERNÁNDEZ FOR THEIR UNWAVERING EFFORTS TO CREATE CHANGE THROUGH THEIR ENGAGING PRACTICES. THE FAIR'S 2018 GRAPHIC IDENTITY IS CREATED BY CARLA AND PEDRO FOR DESIGN MIAMI/ AND INSPIRED BY PROTEST POSTERS FROM THE MAY 1968 PARIS UPRISING, A REVOLUTION THAT SIGNALLED A SOCIAL AND CULTURAL TURNING POINT AND INSPIRED AN ARTISTIC MOVEMENT.



Reyes y Fernández consideran cómo los objetos, las experiencias y los sistemas pueden crear un sentido de pertenencia, pero también llaman a la gente a la acción, albañiles, médicos, soldados, artesanos, maestros y financieros que han participado en sus trabajos de desempeño participativo, que van desde talleres de refinanciación y citas rápidas con líderes religiosos hasta confrontaciones con nuevas geometrías de formas. Aumentan nuestra conciencia de lo que sucede a nuestro alrededor y de nuestro valor individual en la cadena de la historia.

Design Miami/ honra el compromiso con la acción, y reconoce a Pedro Reyes y Carla Fernández por sus esfuerzos inquebrantables para crear un cambio a través de sus prácticas atractivas. La identidad gráfica de la feria 2018 es creada por Carla y Pedro para Design Miami/ e inspirada en carteles de protesta del levantamiento parisino de mayo de 1968, una revolución que marcó un punto de inflexión social y cultural e inspiró un movimiento artístico.



# MAPA PRIMERAS NACIONES

## FIRST NATIONS MAP

Cuando los europeos llegaron a colonizar el continente americano, albergaba 77 millones de habitantes indígenas: el 95% de ellos fueron asesinados y solo 3.6 millones sobrevivieron. Este sigue siendo el genocidio más grande en la historia del planeta. En los últimos quinientos años, los pueblos indígenas han vivido como parias en su propia tierra, una tierra en la que han habitado durante los últimos 11.000 años.

Este mapa es una colaboración entre Pedro Reyes y Carla Fernández. Intenta mostrar que nuestras fronteras políticas actuales se utilizan como medio para oprimir y marginar a las personas cuyos derechos humanos han sido violados por generaciones.

Como ejercicio gráfico, no pretende representar los límites oficiales o legales de ninguna nación o territorio indígena. Para obtener información más precisa, sugerimos visitar <http://native-land.ca>.

La separación familiar se utilizó durante las Guerras Indias para destruir el tejido social de los nativos de América y se mantuvo activa hasta los años setenta. Actualmente se está utilizando en los centros de detención de la administración de Trump.

Denunciamos los crímenes de Donald Trump contra la humanidad. Pedimos la abolición del ICE.

When the Europeans arrived to colonize the American continent, it hosted 77 million indigenous inhabitants, 95% of whom were exterminated. Only 3.6 million survived. This continues to be the largest genocide in the planet's history. In the last 500 years, indigenous communities have lived as pariahs in their own lands, lands where they have lived during the last 11.000 years.

This map is a collaboration between Pedro Reyes and Carla Fernández. It intends to show that our current political borders are used as a means for oppression and marginalization of the people whose human rights have been violated for generations.

As a graphic exercise, it does not pretend to represent the official or legal limits of any nation or indigenous territory. For more detailed information, we suggest visiting <http://native-land.ca>.

Family separation was used during the Indian Wars to destroy the social fabric of Native Americans and was actively practiced till the 1970s. It is currently used at the Trump administration's detention centers.

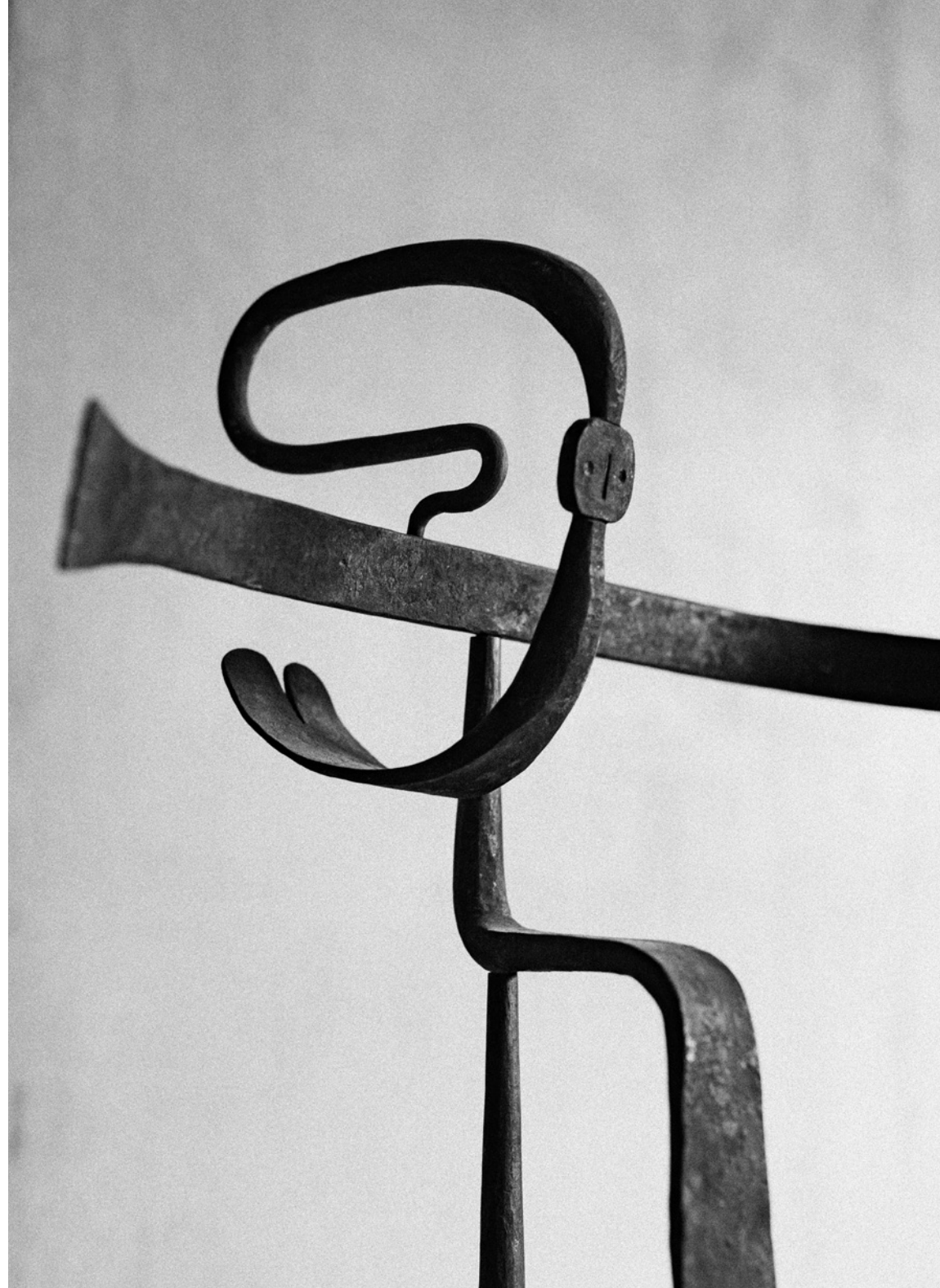
We denounce Donald Trump's crimes against humanity. We demand the abolition of ICE.





# MUJER MAÍZ

FOTOGRAFÍA  
PHOTOGRAPHY  
IBRAHEM HASAN



MODELOS MODELS DIN VILALOBOS @ IN THE PARK MANAGEMENT, MARÍA GONZÁLEZ @ GÜERXS  
ESTILISMO STYLING CARLOS GODÍNEZ / MAQUILLAJE MAKE-UP LAURA ARISTA / ESCULTURAS SCULPTURES PEDRO REYES

















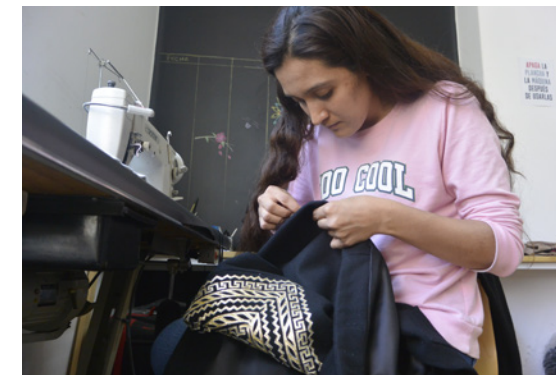
The work of making and finishing pieces of clothing is where all the members of Carla Fernández's team come together. We take on the concept and the ideas, the tangible and the intangible.

We want to tell the stories generated by the participation of different people and communities through the selection of fabric, textures, colors and tailoring processes.

Our team is made up of Antonio Juárez Castillo, Viridiana Juárez, Gabriela Ortega González, Gabriela Salas Juárez, Nicolasa Soto Arana and Gustavo Gómez Castillo.

"Utilizing different fabrics, threads and patterns helps us to improve, to be better. I get to relate to people who have different ways of seeing things and seeing life," says Gabriela Salas of her work making clothing for Carla Fernández.

This project could not be carried out without the work, experience and knowledge of this team, with whom we are able to bring to life the unique garments that retain the essence of our brand and allow us to tell the story behind Carla Fernández.



## COLABORADORES COLLABORATORS CIUDAD DE MÉXICO

El trabajo de confección o terminado de prendas es la conjunción de todas las partes del equipo de Carla Fernández. Nos encargamos del concepto e ideas, de lo tangible y lo intangible.

Queremos contar esas historias que se generan con la intervención de diferentes personas y comunidades a través de la selección de telas, texturas, colores y procesos de corte.

Nuestro equipo está conformado por Antonio Juárez Castillo, Viridiana Juárez, Gabriela Ortega González, Gabriela Salas Juárez, Nicolasa Soto Arana y Gustavo Gómez Castillo.

"El utilizar distintas telas, hilos y patrones nos ayuda a mejorar. Me relaciono con personas que tienen una visión diferente de las cosas y la vida", comenta Gabriela Salas sobre su trabajo maquilando para Carla Fernández.

Es un proyecto que no podría estar completo sin el trabajo, experiencia y conocimiento del equipo; ese con el que podemos dar vida a prendas únicas que guardan la esencia de nuestra marca y nos permiten contar la historia detrás de Carla Fernández.





# BORDADO DE MAÍZ Y ZIGZAG CORN AND ZIGZAG EMBROIDERY TENEJAPA, CHIAPAS

FOTOGRAFÍA  
PHOTOGRAPHY  
ADRIÁN GALINDO  
ANA HOP



LUCÍA GIRÓN GUZMÁN Y PATRICIA GIRÓN GUZMÁN

Tenejapa, “río de cal” en Náhuatl, está ubicado en el estado de Chiapas dentro del territorio perteneciente a la región maya y al grupo étnico tzeltal.

Para los habitantes de la zona, la agricultura rige como el eje principal de sus vidas. Tradicionalmente, realizan ceremonias en honor a sus cosechas y a lo que la tierra les provee, siendo el maíz el actor estelar en los rituales.

Se cree que 3.000 años antes de Cristo, los mayas encontraron una planta que domesticaron con la intención de cubrir la necesidad del alimento corporal, equivalente al significado del origen de la vida y el cosmos. El resultado de estas creencias fueron leyendas e historias que se han ido transmitiendo de generación en generación.

Esto mismo se refleja en los bordados de Tenejapa, los cuales retratan la historia de su pueblo y la relación tan estrecha que tiene su cultura con el maíz.

Lucía, Agustina y Patricia Girón Guzmán, son el grupo de hermanas que trabajan bordados de Tenejapa con el equipo de Carla Fernández. Ellas comenzaron esta actividad en su pueblo, cuando tenían alrededor de los 12 años.

Desde pequeñas, observaban a su familia y vecinos bordar, lo que las alentó a ir a San Cristóbal de las Casas a conseguir los materiales y conocer otras figuras o colores, para comenzar sus propios diseños, nuevos elementos que podían plasmar en sus prendas.

Al caminar por su pueblo, al observar y al contemplar su entorno, Lucía se dio cuenta de la repetición y la representación de distintas maneras del maíz en los bordados de las prendas de su comunidad.

“Con el tiempo van cambiando las cosas, pero siguen teniendo el mismo significado”, nos cuenta sobre la variedad de diseños que existen sobre el maíz en Tenejapa. Por ello, sus bordados proponen una nueva forma de hacerlo: la hoja del maíz se plasma en la tela de acuerdo “a lo que ve en su mente”, con total libertad.

Es mediante el paso de hilos desde un mismo punto que se genera una figura triangular, pues para ellas, los rombos o zigzag representan a su comunidad y su relación con la milpa. Sus bordados son las montañas que, al cruzarse, generan comunicación con otras comunidades.

Tenejapa, meaning “river of lime” in Náhuatl, is located in the state of Chiapas, within the territory in the Maya region that belongs to the Tzeltal ethnic group.

Agriculture is the main axis of the lives of the zone’s inhabitants. Traditionally they hold ceremonies to honor the harvest and what the earth provides them, with corn playing the starring role in these rituals.

It is believed that around 3,000 years, B.C., the Maya found a plant that they domesticated with the intent to fill the body’s nutritional needs, an event of equal significance to that of the origin of life and the cosmos. The result of these beliefs were legends and stories that have been transmitted from generation to generation.

This is reflected in the embroideries of Tenejapa, which portray the history of the town and the close relationship of its culture to corn.

Lucía, Agustina and Patricia Girón Guzmán are the group of sisters who do Tenejapa embroidery with Carla Fernández. They began learning this technique in their town when they were around 12 years old.

From the time they were little, they watched their family and neighbors embroider, which inspired them to travel to San Cristóbal de las Casas to acquire materials and discover other colors and figures, to start making their own designs with new elements to represent in their clothing.

Walking around their town, as they observe and contemplate their surroundings, Lucía became aware of the repetition and the representation of

different forms of corn in the embroidery on their community’s clothing.

“With time things change, but they still mean the same thing,” she tells us, regarding the variety of the existing designs of corn in Tenejapa. That is why her embroidery proposes a new way of doing things: her corn leaves appear on the fabric according to “what she sees in her mind,” with complete freedom.

The passing of the threads through one single point generates a triangular figure, for them, the rhombus or zig zag represents their community and its relationship to the milpa. They embroider the mountains which, upon being crossed, generate communication with other communities.





# MILPA

El futuro se sembró hace ya algún tiempo.

Las culturas prehispánicas mesoamericanas entendían bien que el origen de todo estaba en las entrañas de la Tierra y que no se podía concebir la existencia sin nuestra relación con ella. De ahí que la idea del “mahís”, desde entonces, fuera un núcleo cosmológico. Literalmente, *aquello que sustenta la vida*.

Dicha postura no es animista; más bien, responde al carácter alegórico del mundo: no hay diferencia entre los espacios del espíritu, los de la alimentación ni los del trabajo. De ahí que la milpa, el lugar físico en donde se cosecha el maíz, el frijol y la calabaza, se funda en otra imagen poética - no es raro escuchar que se refieran a ella como “las tres hermanas”.

El imaginario mesoamericano tampoco es humanista. No entiende la trascendencia como un logro del razonamiento o la emoción humana, sino como un entramado de la naturaleza en donde estos son solo algunos de sus componentes.

El futuro, sembrado desde entonces, entiende que el Universo es un organismo de organismos, que fluctúa hacia el cuidado propio y la permanencia. El hombre cuida a la Tierra y la Tierra cuida del hombre; la Tierra se cuida y el hombre se cuida. *Las todas hermanas*.

“Cuidar”, que es la idea y sentimiento profundo que engloba todo lo anterior, es también el concepto subyacente de esta nueva colección. De ahí que el cuidado a la textura, al color y al detalle sean inseparables del entendimiento y *cuidado* del otro: el equipo colaboró con 19 comunidades de artesanos de diferentes partes del país, para lograr piezas únicas que cumplieran con el propósito de la milpa: nutrir a todos por igual, a cada una de sus partes, en todo sentido. De ahí el compromiso de llevarla a cause bajo principios estrictos de comercio justo.

Así, comunidad y cuidado.

Así, y solo así, encuentro y afecto.

Así, y solo así, la semilla de un futuro que comenzamos a sentir y trabajar.

Un futuro que se sembró hace ya algún tiempo.

The future was planted long ago.

Meso-American pre-Hispanic cultures understood well that the origin of everything is in the depths of the Earth, and that our existence cannot be conceived without considering our relationship to the planet. From there comes the idea of “mahís,” maize or corn, which has been a nucleus of cosmology since then: literally, *that which sustains life*.

This posture is not animist, rather, it responds to the allegoric nature of the world. There is no difference among the spaces of our spirits, those of our food nor those of our work. From there, the milpa, the physical place where corn, beans and squash are harvested, takes on a different poetic image: it is not uncommon to hear these crops referred to as *the three sisters*.

Neither is Meso-American imagery humanist. It does not understand transcendence as a product of human reason or emotion, but rather as a framework of nature in which these are only two of many components.

The future, which was planted long ago, comprehends the Universe as an organism made of organisms, which tends toward its own care and permanence. Man takes care of Earth and Earth takes care of Man; Earth cares for itself and Man cares for itself. *We are all sisters*.

“To take care”, which is the idea and deep sentiment encompassing all this, is also the underlying concept in this new collection. From there, caring for texture, color and detail is inseparable from the understanding and care for the other. The team collaborated with 19 communities of artisans from all over the country to produce these unique pieces that comply with the purpose of the milpa: to nourish everyone equally, each of its parts in every way. From there comes our commitment to bring the collection to being using strict principles of fair commerce.

In this way: community and care.

In this way and only in this way: encounter and affection.

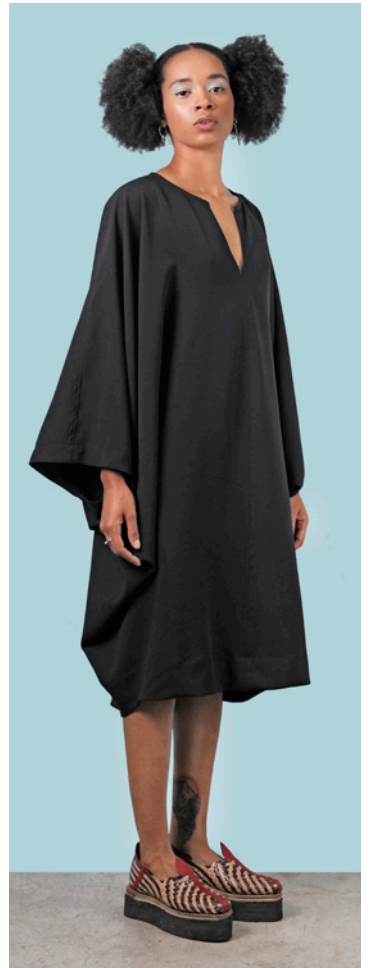
In this way, and only in this way: the seed of a future we begin to feel and work toward.

A future that was planted long ago.



FOTOGRAFÍA PHOTOGRAPHY ANA HOP / MODELOS MODELS GERMAN CUEVAS @ BANG MODEL MANAGEMENT  
 NATALIA GARCÍA @ NEW ICON MODELS, XIOMARA MORENO @ PARAGON MODEL MANAGEMENT / JOYERÍA JEWELRY VARON  
 ESTILISMO STYLING ERIN LEWIS / MAQUILLAJE MAKE-UP LAURA ARISTA / ASISTENTE ASSISTANT CARLOS GODÍNEZ

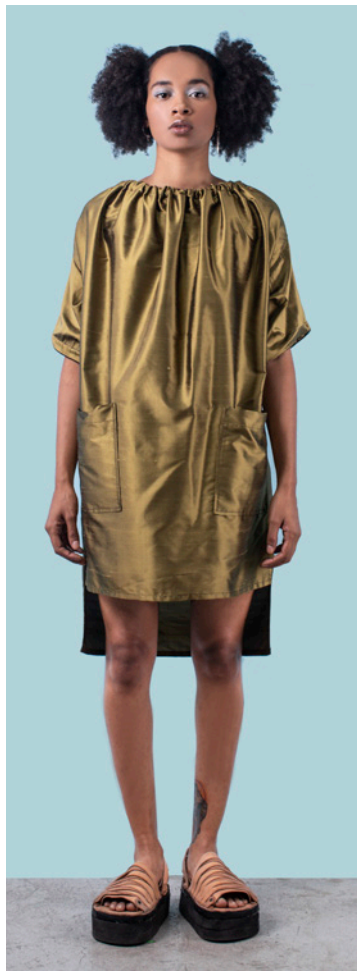








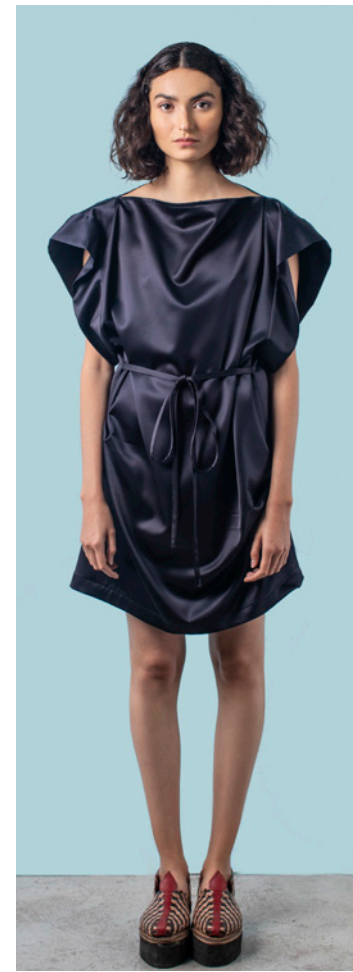
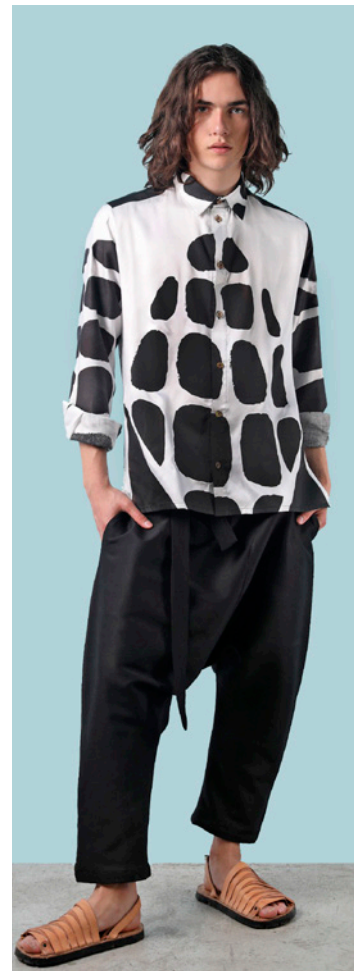
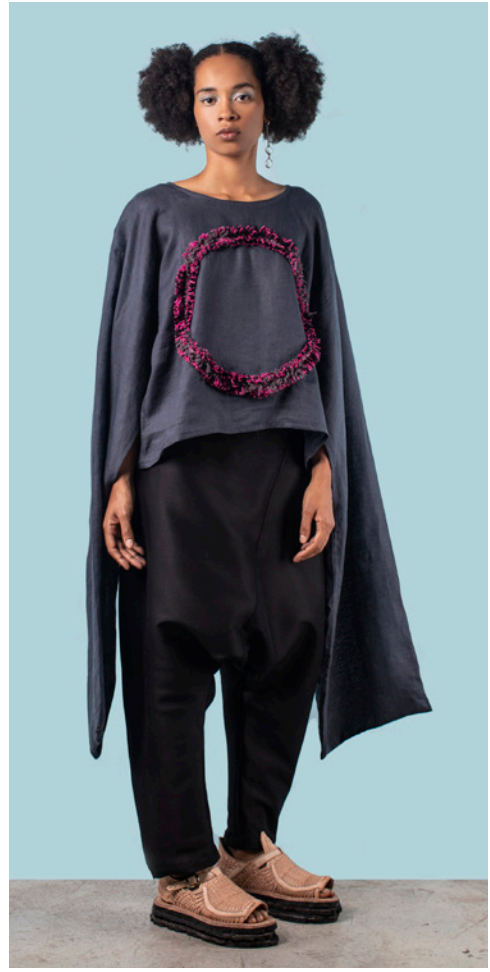














# DOUBLE AGENTS: CARLA FERNÁNDEZ & PEDRO REYES

SCOTTSDALE MUSEUM  
OF CONTEMPORARY ART  
OCT 27, 2018 – FEB 3, 2019

*Agentes Doble: Carla Fernández y Pedro Reyes* es una exhibición colaborativa que visualiza un futuro alternativo. La exhibición contiene trabajos recientes de dos de los más prominentes artistas de México, quienes son también compañeros de vida. Aquí, por primera vez, trabajan en colaboración artística mediante la forma de posters de protesta, acompañados de trabajos individuales de escultura, video, moda y fotografía.

Carla Fernández trabaja al frente de una moda ética, desarrollando una pedagogía del diseño que forma equipo con comunidades indígenas de todo México para evitar la extinción de las tradiciones y darle a los artesanos una manera de vivir por medio de su arte. La exhibición estrena la ropa de la *Colección Primavera-Verano 2019* de Carla Fernández, inspirada en los uniformes de trabajadores agrícolas. También se pueden ver fotografías de la reconocida artista y colaboradora Maruch Sántiz, así como un video que retrata los distintos procesos del trabajo hecho a mano de la línea de ropa.

Organizado por el Scottsdale Museum of Contemporary Art. Patrocinado por The Andy Warhol Foundation for the Visual Arts y Walter and Karla Goldschmidt Foundation.

TEXTO  
TEXT  
JENNIFER MCCABE

FOTOGRAFÍA  
PHOTOGRAPHY  
CLAIRE A. WARDEN

TOCADOS  
DE FLORES  
HEADPIECES  
FLORES COSMOS

*Double Agents: Carla Fernández and Pedro Reyes* is a collaborative exhibition that envisions an alternative future. The exhibition features recent works by two of Mexico's most prominent artists, who happen to be partners in life. For the first time ever, they have worked on an artistic collaboration that takes the form of protest posters, accompanied by individual works of sculpture, video, fashion and photography.

Carla Fernández works at the forefront of ethical fashion, having developed a design pedagogy that teams with indigenous communities throughout Mexico to keep traditions from extinction and to give artisans a way to make a living from their art. The exhibition premieres clothing from the *Carla Fernández Spring-Summer Collection 2019*, inspired by the uniforms of agricultural workers. Also on view are commissioned photographs by renowned artist and collaborator Maruch Sántiz, as well as video that portrays the distinct handmade processes of the clothing line.

Organized by the Scottsdale Museum of Contemporary Art. Sponsored by The Andy Warhol Foundation for the Visual Arts and Walter and Karla Goldschmidt Foundation.





# CALENDARIO SCHEDULE



ENE 16-20 .....	ARTPALMBEACH 2019 PALM BEACH, FLORIDA
FEB 5 .....	INAUGURACIÓN TIENDA MARSELLA CDMX
FEB 6-10 .....	ZONA MACO 2019 CDMX
FEB 8 - MAY 4 .....	MUNDO LATINX FASHION SPACE GALLERY, LONDRES
FEB 12 - SEP 5 .....	DOUBLE AGENTS: CARLA FERNÁNDEZ & PEDRO REYES SCAD MUSEUM OF ART SAVANNAH, GEORGIA
FEB 28 - MAR 2 .....	SCAD FASH, MUSEUM OF FASHION + FILM ATLANTA, GEORGIA
MAR 9-12 .....	MEXTRÓPOLI 2019 CDMX
MAY 5 .....	MEXICO, FROM PHOTOGRAPHY TO FASHION: ARTIST SYMPOSIUM GRACIELA ITURBIDE, MAYA GODED & CARLA FERNÁNDEZ KARSH CENTER FOR PHOTOGRAPHY AT THE MUSEUM OF FINE ARTS, BOSTON
JUL 12-14 .....	INTERNATIONAL FOLK ART MARKET SANTA FE, NUEVO MÉXICO

# EQUIPO TEAM

DIRECTORA CREATIVA  
CREATIVE DIRECTOR  
CARLA FERNÁNDEZ

DIRECTORA OPERATIVA  
OPERATIONS DIRECTOR  
CRISTINA RANGEL

JEFA DE DISEÑO  
HEAD OF DESIGN  
ERIN LEWIS

GERENTE DE VENTAS  
SALES MANAGER  
ALFREDO FARAH

VENTAS  
SALES  
CHRISTIAN ÁLVAREZ  
GIOVANI ÁLVAREZ  
KEVIN ÁLVAREZ  
HUGO GUEVARA  
VANESSA PUEBLA  
DIANA VÁZQUEZ  
BRILLITH VÁZQUEZ  
LILIAN SERVÍN

JEFA DE PRODUCCIÓN  
HEAD OF PRODUCTION  
LILIANA VIVEROS

DESARROLLO DE COMUNIDAD  
COMMUNITY DEVELOPMENT  
ITZEL LEÓN

ENCARGADA DE CONFECCIÓN  
HEAD OF SEWING  
ANGÉLICA GARCÍA

ENCARGADA DE CORTE  
HEAD OF CUTTING  
PAULINA GARCÍA

DISEÑO GRÁFICO Y COMUNICACIÓN  
GRAPHIC DESIGN AND COMMUNICATION  
ADRIÁN GALINDO

ADMINISTRACIÓN COMERCIAL  
COMMERCIAL ADMINISTRATION  
YANIS OLIVARES

ASISTENTE ADMINISTRATIVA  
ADMINISTRATIVE ASSISTANT  
ISABELLA FERNÁNDEZ

ASISTENTE DE CORTE  
CUTTING ASSISTANT  
VÍCTOR MATÍAS

ASISTENTE CONTROL DE CALIDAD  
QUALITY CONTROL ASSISTANT  
LILIA SÁNCHEZ

ASISTENTE DE DISEÑO  
DESIGN ASSISTANT  
CARLOS GODÍNEZ



TEXTOS  
TEXT  
BARTOLOMÉ DELMAR  
CARLA FERNÁNDEZ  
ITZEL LEÓN

EDICIÓN  
EDITION  
BARTOLOMÉ DELMAR

TRADUCCIÓN  
TRANSLATION  
LACEY PIPKIN

DISEÑO EDITORIAL  
EDITORIAL DESIGN  
ADRIÁN GALINDO

IMRESIÓN  
PRINTING  
REBOSAN

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FOTOGRAFÍA/PHOTOGRAPHY  
PAGS 1, 52: IBRAHEM HASAN  
PAGS 3, 4: SOFÍA AYARZAGOITIA  
ILUSTRACIÓN/ILLUSTRATION  
PAG 50: MARÍA CONEJO

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PRIMAVERA-VERANO 2019 / SPRING-SUMMER 2019

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