The background of the left half of the image is a dense, vertical collage of various geometric and organic shapes. The color palette is dominated by shades of blue, ranging from light sky blue to deep navy and indigo. Other colors include red, orange, yellow, and brown. The shapes are layered and overlapping, creating a complex, textured visual field. Some shapes resemble stylized faces or figures, while others are abstract forms. The overall effect is one of vibrant, layered complexity.

FERNANDO REYES

An Artist's Evolution 1991–2017

THE MEXICAN MUSEUM

In Association with The Smithsonian Institution

FERNANDO REYES

An Artist's Evolution 1991–2017

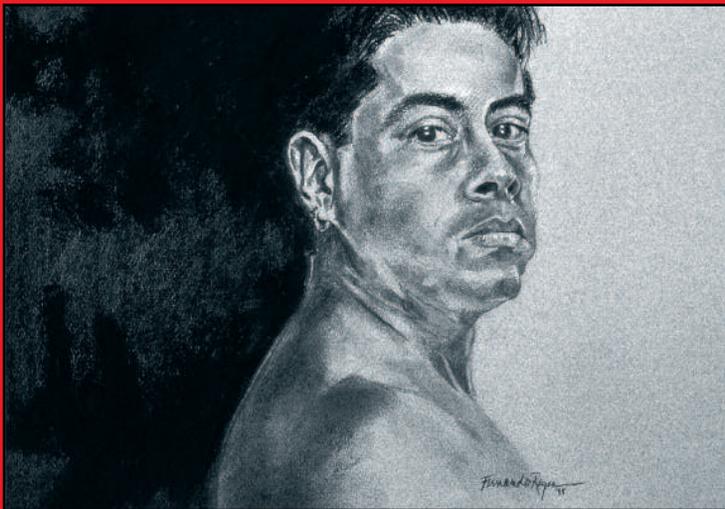
January 12 – March 15, 2018

Fernando Reyes (b. 1954) evolved from a San Francisco banker to a full-time artist; from a self-taught artist to one formally trained; and from a purely representational artist to one whose broad portfolio now includes abstraction.

Reyes was born and raised in Fresno, California. During the summers he picked grapes with his family and used the paper on which the grapes were laid out to draw since his family could not afford art supplies. As a teen he enjoyed creating fanciful drawings of his sisters and even cultural icons. At age 22 he moved to San Francisco and worked as a banker for 17 years. Afterwards, Reyes rediscovered his passion for art and took up drawing and print-making. In 1993 he decided to pursue a formal art education; he moved to Chicago enrolling at the School of the Art Institute where he received a Bachelor of Fine Arts degree in 1997. He returned to the Bay Area and, in 1999, opened an art studio in the "Jingletown" neighborhood of Oakland's "Fruitvale" district.



The works in this exhibition include pieces spanning 1991 (pre-art school) to the present. Included are: drawings and paintings primarily of the human figure; print work including intaglio and block prints; and more recent work in which hand-printed paper cutouts are arranged to form figures or abstract imagery. In examining these samples of Reyes' work the viewer can trace the artist's evolution of subject, ideas, technique and style.



Self Portrait, charcoal on gray paper, 1995

OPPOSITE: *Fountain*, ink and watercolor, 17.5 x 23.5 in., 1993

FRONT COVER: *Tribute* (detail), 2017 – see page 4





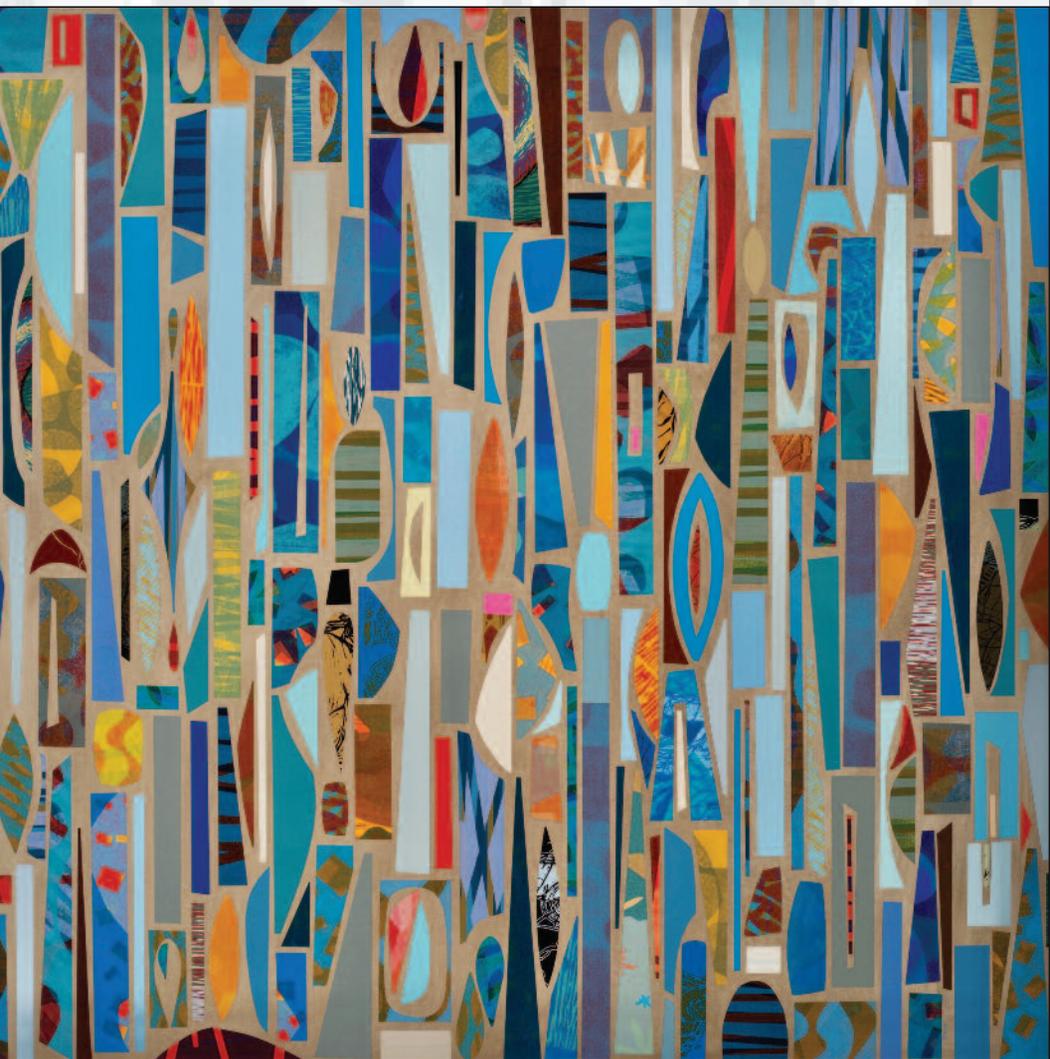
Script II, oil and paper cutouts, 30 x 30 in., 2016



Body Language II, oil and ink on paper, 9 x 12 in., 2002



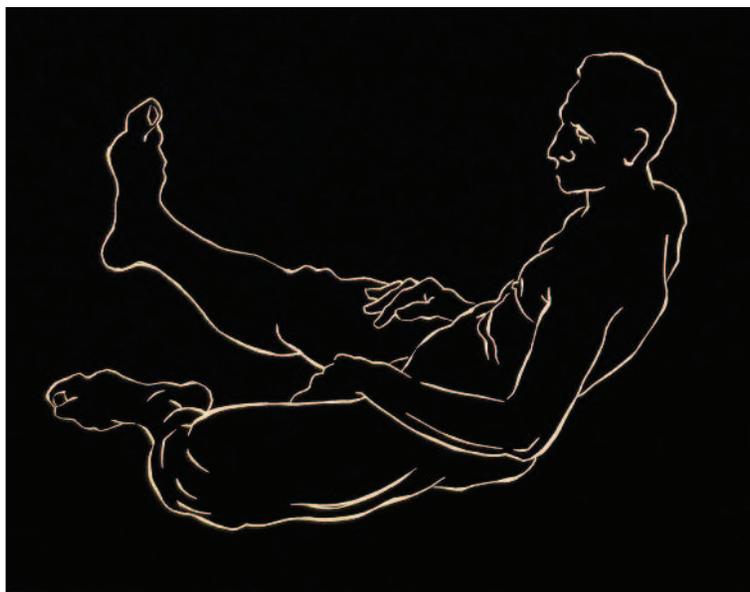
Frolic, oil on wood, 36 x 48 in., 2012



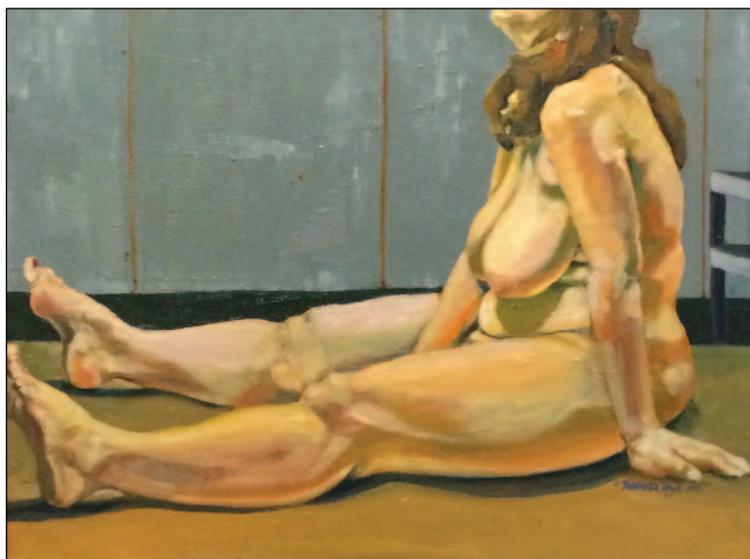
Tribute, paper cutouts, 60 x 60 in., 2017



Beckon, paper cutouts, 48 x 48 in., 2017



Waiting, linoleum block print, 10 x 15 in., ed: 50, 2011



Fayne, oil on canvas, 18 x 24 in., 1995



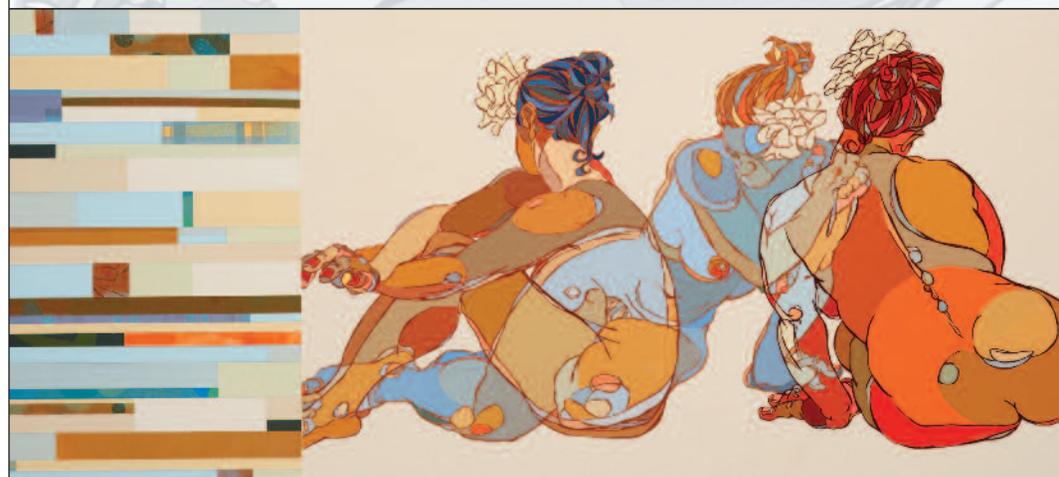
Poetic Grace IV, oil on wood, 19.75 x 19.75 in., 2015



Rememorari, oil on wood, 17.75 x 23.75 in., 2009

“My figurative work is very much about body language, the conscious and unconscious ways in which our bodies communicate, typically with greater eloquence than verbal language allows.”

Fernando Reyes



A Flower in Her Hair, oil and paper cutouts collage, 27 x 60 in., 2016



Rain, monoprint, 19 x 26 in., 2013



Iris, reduction woodcut, 12 x 13.5 in., ed.14, 1999



Scape Above Dusk, oil on masonite, 14 x 18 in., 2001



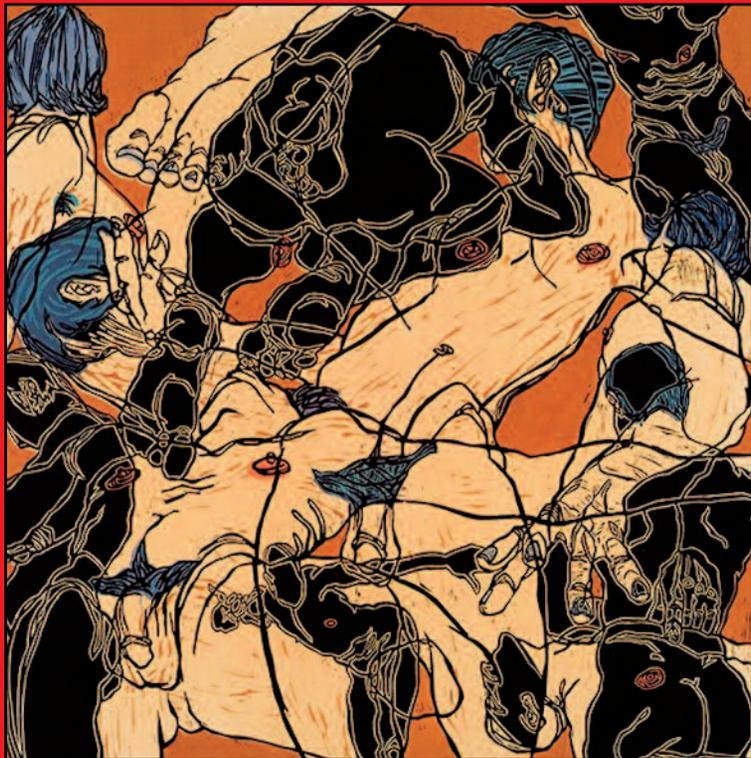
Reflecting Paper, cutouts and oil, 30 x 40 in., 2016



Fantastic, Ink charcoal and pastel, 22 x 30 in., 2009
(from the *Emblematic Ink Series*)

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Les Hommes, color woodcut, 30 x 30 in., ed. 15, 2006

FORT MASON CENTER

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Hours: Thursday – Sunday / 12:00 – 4:00 PM



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