

**TERESITA  
FERNÁNDEZ**

**FATA MORGANA**





Mad. Sq. Art 2015.

Teresita Fernández

*Fata Morgana*

June 1, 2015 – January 10, 2016

Madison Square Park

Presented by Madison Square Park Conservancy







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## FOREWORD.

*Fata Morgana* is the first outdoor sculpture in Madison Square Park Conservancy's series of commissioned public art to fully define the upper area of park space. Teresita Fernández's project of six glistening canopies installed around the central Oval Lawn is the thirty-second work in the Conservancy's program. In nature, a *fata morgana* is a fleeting horizontal band across the horizon line—a mirage, swift in appearance and, then, disappearance. The artist chose this title because her work presents a similar occurrence: as light fleetingly pervades the canopies, brightness emanates across and through the sculpture and onto the pathways. Visitors see their own reflection and images of nature through the seasons in the mirror-polished surface of the sculpture.

Parkgoers who walk under each canopy experience how a material as substantial as metal can appear insubstantial or illusory. *Fata Morgana* makes viewers look and think about their everyday steps: the canopies define a glistening and dignified procession for park visitors. Fernández's sculpture has made an elemental, everyday activity—a walk in the park—into a distinguished process. It has brought grandeur to something commonplace.

The canopy as a sculptural form has a storied history. Think of the great *Baldacchino* of 1634 in St. Peter's Basilica in Rome. Gian Lorenzo Bernini's permanent sculpted bronze is a stunning, sacred presence, part theater, part glittering finish, all Baroque in its shapely form and extraordinary surface. Fernández had a similar problem to solve by shaping the human experience within the outsize scale of a 6.2-acre park in Manhattan. Her canopies humanize a soaring space—the green oasis of Madison Square Park, outlined by a canyon of skyscrapers.

Those skyscrapers—particularly the golden crowns on the 1909 Metropolitan Life Tower and the 1928 New York Life Building—were a local source of inspiration for the artist; they provide visual camaraderie for the choice of gold in *Fata Morgana*. Fernández has a far-reaching and diverse collection of other sources that inform her work. The American nineteenth-century Luminist painters harnessed the effects of radiance and atmosphere that she sought. She has also been influenced by the historic significance and mesmerizing presence of gold as an element associated with the sun, an ancient material that many cultures have used to bestow luminosity on objects, and a metal that civilizations crave for its beauty and power. Gold in historic Japanese art and architecture is another touchstone for Fernández, who has lived in Japan and has an ongoing relationship with Japanese culture. For her, the metal serves simultaneously as material and mirage.

This project, like all of Madison Square Park’s exhibitions, could not have been realized without the extraordinary support and counsel of Madison Square Park Conservancy’s Board of Trustees. Our Art Committee is a group of indispensable advisors who share guidance, generosity, and wisdom. We are grateful to John Barry and Christopher Ward of Thornton Tomasetti, who worked closely with the Conservancy and the artist to realize her vision. Rachel Lehmann and David Maupin have been involved since the project’s inception. Anthony Meier has been a steadfast supporter. Through this sculpture, Teresita Fernández has been an ardent advocate for the public’s role in public art.

*Fata Morgana* has been a dazzling presence in Madison Square Park. Since it opened in early June 2015, it has elicited interest and comment from neighbors and other New Yorkers, from visitors to the city, and

from the media. It has confirmed Fernández’s status as an artist whose ambitions for an urban site and for the people who visit that site are matched by her goal to have significant work on view in the public realm.

New Yorkers are in a hurry. We walk quickly and assume a straight path on city streets. Or we look down, focused on the small screens of our phones. *Fata Morgana* has inspired the impetus to pause, glance up, and perceive reflections of ourselves and those around us in golden, mirror-polished canopies. These mirror images are transitory flashes of urban lives lived.

Brooke Kamin Rapaport  
Martin Friedman Senior Curator  
Madison Square Park Conservancy









## ARTIST'S STATEMENT.

*Fata Morgana* is a site-specific work designed for Madison Square Park in New York City. My concept was to invert the traditional notion of outdoor sculpture by addressing the active walkways of the park rather than setting down a sculptural element. While most outdoor sculpture deals directly with the ground plane, *Fata Morgana* instead occupies the space above park visitors. By animating the space above the walkways, it essentially focuses on the ambulatory viewer, creating a three-dimensional work that becomes sheer effect, continuously shifting and animating the arteries of the park. The park itself becomes the sculpture, with visitors seamlessly engaged in the roles of both participant and spectator.

A *fata morgana* is a type of superior mirage that appears in a narrow band right above the horizon; in nature, these mirages can be seen on land or at sea, in polar regions or in deserts. Taking the poetic and cinematic reference of the mirage as an image that is hallucinated, distorted, or suspended, the sculpture in the park aims at layering these same poetic and ephemeral effects over the existing natural foliage. *Fata Morgana* was inspired in part by the work of Cuban artist Wifredo Lam, whose paintings of figures camouflaged into nature have been familiar to me since childhood. The title is a reference to a series of illustrations that Lam made for a book-length poem by André Breton, also titled *Fata Morgana*.

Constructed of hundreds of layers of precision-cut metal that filter the natural light, the elements in *Fata Morgana* resemble the natural canopy cover of the park's existing trees. The golden-colored metal is mirror-finished so that everything in and around the park—the sky above, the surrounding buildings, and the viewers moving underneath—is



constantly distorted, appearing and disappearing onto the montage of reflective surfaces and changing outdoor light. The mirrorlike quality of the material serves as a visual barometer, absorbing and reflecting the atmospheric conditions and the changing light throughout the day. Fifty thousand people a day walk through Madison Square Park; in many ways the sculpture becomes a living portrait of the urban daily commute.

By developing interactive and ephemeral programming around the sculpture, I am also making public art that prompts us to think about who exactly constitutes “the public,” the makeup of which is as mutable and fluid as the reflections captured by my sculpture. *Fata Morgana*’s unique platform as a democratic public space has been used for communal gathering, contemplation, performances, and free expression.

This work continues my over twenty-year interest in landscape, perception, and the viewer as someone who is constantly moving, walking, and shifting in real time. By hovering over the park in a horizontal band, *Fata Morgana* becomes a ghostlike, luminous apparition that both distorts and radiates golden light. I am fascinated with the idea of distorting the landscape on a grand scale and introducing a massive, sculptural work that nevertheless behaves in an ephemeral way, functioning almost like a panoramic halo or aura emanating from Madison Square Park, a kind of manipulated natural phenomenon in an urban context. There is something quintessentially cinematic about this experience, with the sculptural component of *Fata Morgana* functioning almost like an image-generating device that is constantly producing new mirages in real time.

Teresita Fernández, 2015



Photo by Teresita Fernández



**THE SPACE OF  
REFLECTIONS:  
TERESITA  
FERNÁNDEZ'S  
*FATA MORGANA*  
BEVERLY ADAMS**

Teresita Fernández's *Fata Morgana* is composed of six canopies of organically shaped, perforated, gold metal discs erected twelve feet above the paved walkways that border the central Oval Lawn in Madison Square Park. Extending a total of five hundred feet in length, it is both the artist's largest work and the most ambitious temporary artistic intervention commissioned by Madison Square Park Conservancy. From a distance the installation appears to be a series of intricate shade structures for the use of those walking through the park or sitting on the benches. While the piece does in fact provide shade, its three layers of double-sided mirror-polished discs also reflect what is above and below; constantly changing, they appear and disappear for those who pass under and look up. The title *Fata Morgana*—a reference to an atmospheric optical illusion that occurs just above the horizon and to a poem written by the French Surrealist André Breton and illustrated by the Cuban artist Wifredo Lam—begins to suggest Fernández's many lines of inquiry that led to the project.

The image of the work as an optical illusion hovering over the six-acre urban park is as compelling as its formal and conceptual affinity to paintings by Lam. Observing Lam's work from the early 1940s is a bit like trying to fathom a mirage. Figures within his abstracted paintings seem to be pulsating just on the edge of being. In *L'arbre aux miroirs* [*The Tree of Mirrors*], 1945, for example, delicate black paint strokes coupled with flashes of hot pink, purple, and gold loosely define shadowy areas, which in turn contrast with areas of unpainted canvas (fig. 1). Only a sudden density of brushstrokes signals the edges or shadows of something that might be taking shape.

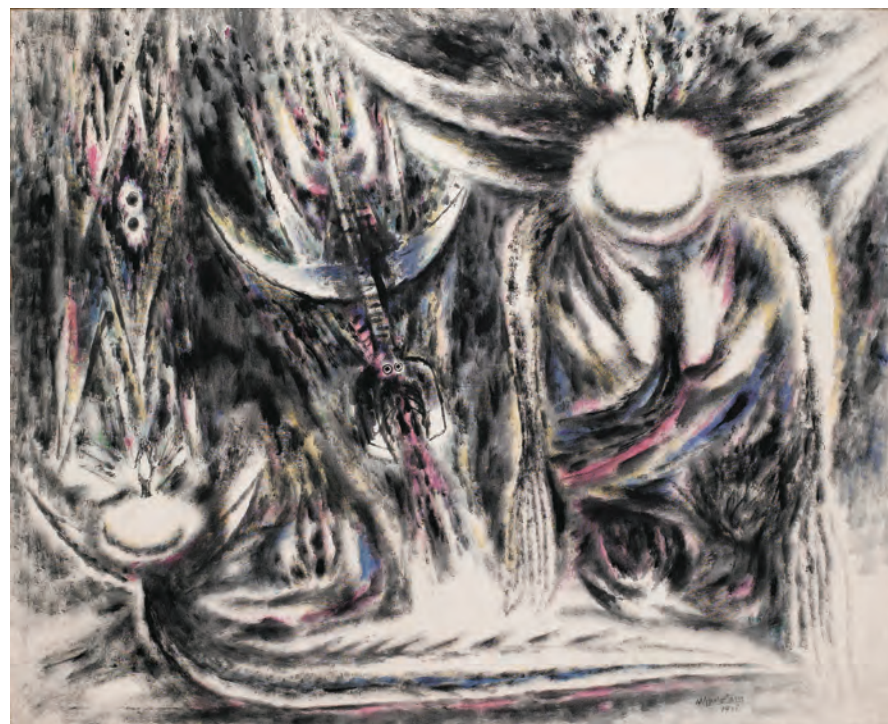


Fig. 1 Wifredo Lam, *L'arbre aux miroirs* [*The Tree of Mirrors*], 1945. Oil on canvas, 39 3/4 x 49 1/2 in. (101 x 125.7 cm). Collection of Diane and Bruce Halle, Phoenix, Arizona







The emergent figures are simultaneously defined and erased by the brightness of the canvas, generating an illusory experience. Fernández has acknowledged an interest in Lam's work, especially these figures that seem to appear and disappear—or, as she says, that are “hiding in plain sight.”<sup>1</sup> Lam recognized the power of this ambiguity at a time when artists from Latin America were expected to somehow perform their identity in their work and convey political and social issues:

I wanted with all my heart to paint the drama of my country, but by thoroughly expressing the negro spirit, the beauty of the plastic art of the blacks. In this way I could act as a Trojan horse that would spew forth hallucinating figures with the power to surprise, to disturb the dreams of the exploiters. I knew I was running the risk of not being understood either by the man in the street or by others. But a true picture has the power to set the imagination to work, even if it takes time.

The experience of *Fata Morgana* is that of seeing and not seeing, interacting with a distorted panorama that constantly recombines as one moves. A mixture of sky, people, trees, pavers, grass, and buildings becomes visible and is then obscured as the next series of juxtapositions unfolds. Made for a moving audience, the installation works in concert with the park and its surroundings to facilitate dialogues among the ambulatory spectator, the site, and the elements. As in other public commissions by the artist, like *Seattle Cloud Cover* and *Bamboo Cinema*, which was installed in Madison







Square Park in 2001, *Fata Morgana* demonstrates Fernández's interest in cinema, light, and vision, and an expanded understanding of landscape as place and also as the history of people in a place.

Installed in the park for almost a year, *Fata Morgana* has changed with the seasons. On a cloudy day, the walkways may appear gray and tunnel-like because of the muted sky and reflected concrete. This sensation can at any time be interrupted by a shock of color from a group of people walking below. In the summer, intense light projects gold reflections onto the pavers and carries the bright green grass overhead. The intricate pattern of shade generated by the leafy shapes of the canopy mimics and mingles with the shade cast by the trees in the space between the end of one canopy and the beginning of the next. Time of day, daily weather conditions, and the changing light of the seasons alter the experience of crossing the park and walking its paths. As *Fata Morgana* fragments and constantly recombines its surroundings, it makes possible a physical and visual experience that unites people, earth, and sky in flickering, unstable images.

The activation of this cinematic feature of *Fata Morgana* relies on the spectator's physical engagement with the work. It is precisely this participatory aspect that establishes its social and political dimension and links it to certain artistic propositions developed in the 1960s. Interest in the body and the sensorial, and in the relocation of art into social space, led many artists in Brazil and France, for instance, to experiment with the construction of subjective experiences rather



than stand-alone objects. The importance of one's whole body in understanding a work, as well as the notion of a work's being activated by a viewer or requiring bodily participation in order to be complete, stems from writings on phenomenology by Maurice Merleau-Ponty and from Umberto Eco's discussion of the "open work."<sup>3</sup> These ideas compelled artists to consider authorship and the creation of the meaning of a work of art as essentially shared, and as a way to empower viewers. In Brazil, Lygia Clark and Hélio Oiticica, among others, sought to merge art and life by transforming the viewer's experience from one of just looking to one of feeling. They created simple objects and sensory environments that invited tactile engagement and prompted a heightened sense of self-awareness (fig. 2). The critic Mário Pedrosa described these types of proposals as the "experimental exercise of freedom."<sup>4</sup> Within the context of a military dictatorship in Brazil, the notion that ideas were no longer pictured but could instead be revealed to anyone through sensation and interaction represented a potent approach to art-making.

The experiential intention of Fernández's *Fata Morgana* has similarities with situations and environments created by Clark and Oiticica in the late 1960s and the 1970s, and shares key concerns with public works by Carlos Cruz-Diez, part of the Kinetic art movement in Paris. His work is distinguished from Brazilian participatory experiments by its reliance on vision and movement rather than deeper explorations of the sensorial, yet it shares the same democratic impulse. Cruz-Diez designed his work to "expand the field of human experience, making



Fig. 2 Hélio Oiticica, *Tropicália PN2 and PN3*, 1967 (installation view, *Nova objetividade brasileira* [New Brazilian Objectivity], Museu de Arte Moderna, Rio de Janeiro). Wood, fabric, plastic, sand, gravel, rose-ringed parakeets, black-and-white television and tropical plants, dimensions variable.  
© César and Claudio Oiticica



Fig. 3 Carlos Cruz-Diez, *Labyrinthe de Chromosaturation (Chromosaturation pour un lieu public)* [*Chromosaturation Labyrinth (Chromosaturation for a Public Place)*], 1969. Plexiglass and wood, twenty booths, each 48 x 48 x 108 in. (121.9 x 121.9 x 274.3 cm). © 2015 Atelier Cruz-Diez/Artists Rights Society (ARS), New York/ADAGP, Paris

it more subtle and complex” by reframing our experience of color in everyday life.<sup>5</sup> For Cruz-Diez, to make contemporary art was precisely this imperative to respond to the society of the moment and to create events “where the dialogue between real space and time is present.”<sup>6</sup> In 1969, he installed a temporary work, *Labyrinthe de Chromosaturation (Chromosaturation pour un lieu public)*, at the Odéon subway exit on the Boulevard Saint-Germain in Paris (fig. 3). Comprising twenty lit cabins constructed of colored plexiglass, the work made physical Cruz-Diez’s proposal that “color is constantly in the making.”<sup>7</sup> The artist selected the charged space of Place de l’Odéon because of its recent history in the May 1968 student clashes with authorities and because of its use by people from all social classes.<sup>8</sup> Accessible and inclusive, the work was designed to generate physical, cinematic, and emotional experiences of color.<sup>9</sup> As one moved through the spaces of the labyrinth, the colors of the cabins overlapped and mixed with the ambient light of the day and night, providing ever-shifting lenses through which to make sense of one’s place in the surrounding city.

Similarly, in developing *Fata Morgana*, Fernández painstakingly considered the history and present-day context of Madison Square Park, which is visited by 50,000 people each day. By using the existing walkways as the site for the work, rather than plopping an independent sculpture on the grass, *Fata Morgana* is directed to people who repeatedly traverse the park. The artist is especially interested in making visible what she has called “invisible publics”—users of the park who are not necessarily just neighborhood

residents, but also those who work in and commute to and through the area. Fernández wanted the piece to function as an “image-generating device” that amplifies the presence of these communities as they become part of the work.<sup>10</sup> To add a heightened sense of visibility, inclusion, and shared experience, she organized a series of performances under *Fata Morgana*. With the poet Emanuel Xavier, she planned a poetry and spoken-word event with readings and performances featuring Sandra María Esteves, Bonafide Rojas, Machete Movement, and True. She also invited Yesenia Selier and Global Rhythms to lead Afro-Cuban dance workshops that culminated in a Día de Reyes (Three Kings’ Day) procession. Día de Reyes celebrations were, in colonial times in Cuba, an opportunity for enslaved Africans to invert the power relations in their world. This was the only day of the year when they could openly perform in public and experience freedom.<sup>11</sup> These happenings transformed and disrupted the social space and use of the park in a way parallel to *Fata Morgana*’s effect of distorting Cartesian space. They appropriated, inverted, slowed, and celebrated the everyday use of the park’s pathways. Most important, they expanded the park’s public and reinforced the presence of the city’s Latino community, a group not always recognized as being part of the space.

Describing the transformative power of *Fata Morgana*, Brooke Kamin Rapaport writes that Fernández’s work “dignifies and crowns the everyday urban experience of walking in a public park. Under the *Fata Morgana* baldachin, a habitual act is transformed into ritual. The pedestrian’s avenue is aggrandized.”<sup>12</sup> This transformation is

literally the case, because the paths are, in a sense, decorated by *Fata Morgana*, but the experience becomes more potent because those who pass below are acknowledged by the work: they are both seen and shown. Although public, the space of the experience is intimate, granting the viewer a moment of self-reflection. Walking under *Fata Morgana*, we look at the ground, at the space ahead, and above, and become keenly aware of our place within the park and our fleeting participation in the work along with others. This recognition is empowering, even if it is a transitory sensation.

Artworks in which everyone has the same physiological or kinesthetic experience or where participation and self-discovery are the guiding principles are necessarily constructed as entirely open, inviting structures, informed by the artists’ interests and research, but stripped of any directed narrative or personal iconography. As Fernández has said of those who take part in her works, “There’s nothing to ‘get,’ by simply being present they become indecipherable from its effect.”<sup>13</sup> *Fata Morgana*, an enormous, shimmering sculpture often mistaken for architecture, can in fact be read as no more than a device engineered to provide a democratic, collective, yet personal moment—one of introspection and belonging, surprise and disorientation—and the opportunity to experience a daily walk in or commute through the park as “ritual without myth.”<sup>14</sup>

*Beverly Adams is Curator of Latin American Art at the Blanton Museum of Art at The University of Texas at Austin. Previously, she was curator of the Diane and Bruce Halle Collection, a private collection of Latin American art and international sculpture based in Arizona.*



<sup>1</sup>David Adjaye, "Teresita's Fernández's Golden Age" (interview), *Cultured*, April 2015, <http://www.cultured-mag.com/golden-age-teresita-fernandez/>. The notion of things hiding in plain sight is one Fernández mentions not only in regard to the paintings of Wifredo Lam but also in reference to work by Robert Smithson. See also "Teresita Fernández Interview with Anne Stringfield," in David Louis Norr, ed., *Teresita Fernández: Blind Landscape* (Zurich: JRP|Ringier, in collaboration with the Institute for Research in Art, University of South Florida, Tampa, 2009), 120.

<sup>2</sup>Quoted in Max-Pol Fouchet, *Wifredo Lam* (New York: Rizzoli, 1976), 189.

<sup>3</sup>Maurice Merleau-Ponty's *Phénoménologie de la perception* (*Phenomenology of Perception*) was first published in 1945. Umberto Eco's *Opera aperta* (*The Open Work*) was first published in 1962.

<sup>4</sup>Mário Pedrosa, "La Bienal de cá para lá" (1970), in Otilia Arantes, ed., *Mário Pedrosa: Política das artes* (São Paulo: Editora da Universidade de São Paulo, 1995), 283.

<sup>5</sup>Carlos Cruz-Díez, *Reflexión sobre el color*, (Caracas: FabriArt, 1989), 78. Translations from this book are by Carolina Freimanis.

<sup>6</sup>Ibid., 12.

<sup>7</sup>Ibid., 5. "All of my previous experiences with color helped me create a support structure that would allow me to materialize and demonstrate the changing condition of the chromatic experience. The solution I found to the eternal binomial form-color was to divide the form, transforming the colored plane into a succession of color parallels placed vertically. . . . This structure allowed me to prove that *color is constantly in the making*, that it happens in time" (emphasis in original).

<sup>8</sup>This work was the result of a call by the Centre National d'Art Contemporain for public projects to create a "Kinetic-Light Environment." The commission was intended for the Place du Châtelet, but the artist suggested instead the Place de l'Odéon. Cruz-Díez stated of his preferred site: "Laborers, professionals, students, people of the bourgeoisie, all would pass through there. . . . There was a political or social intention of choosing that site at the moment." See Estrellita Brodsky, "Carlos Cruz-Díez's Public Works: The Power of Color," in Gabriela Rangel, ed., *Carlos Cruz-Díez: (In)Formed by Color* (New York: Americas Society, 2008), 10–13.

<sup>9</sup>For a discussion of the connection between Cruz-Díez's work of this period and structural film, see Gabriela Rangel, "New Mythology," in Gabriela Rangel, ed., *Carlos Cruz-Díez: (In)Formed by Color* (New York: Americas Society, 2008), 28.

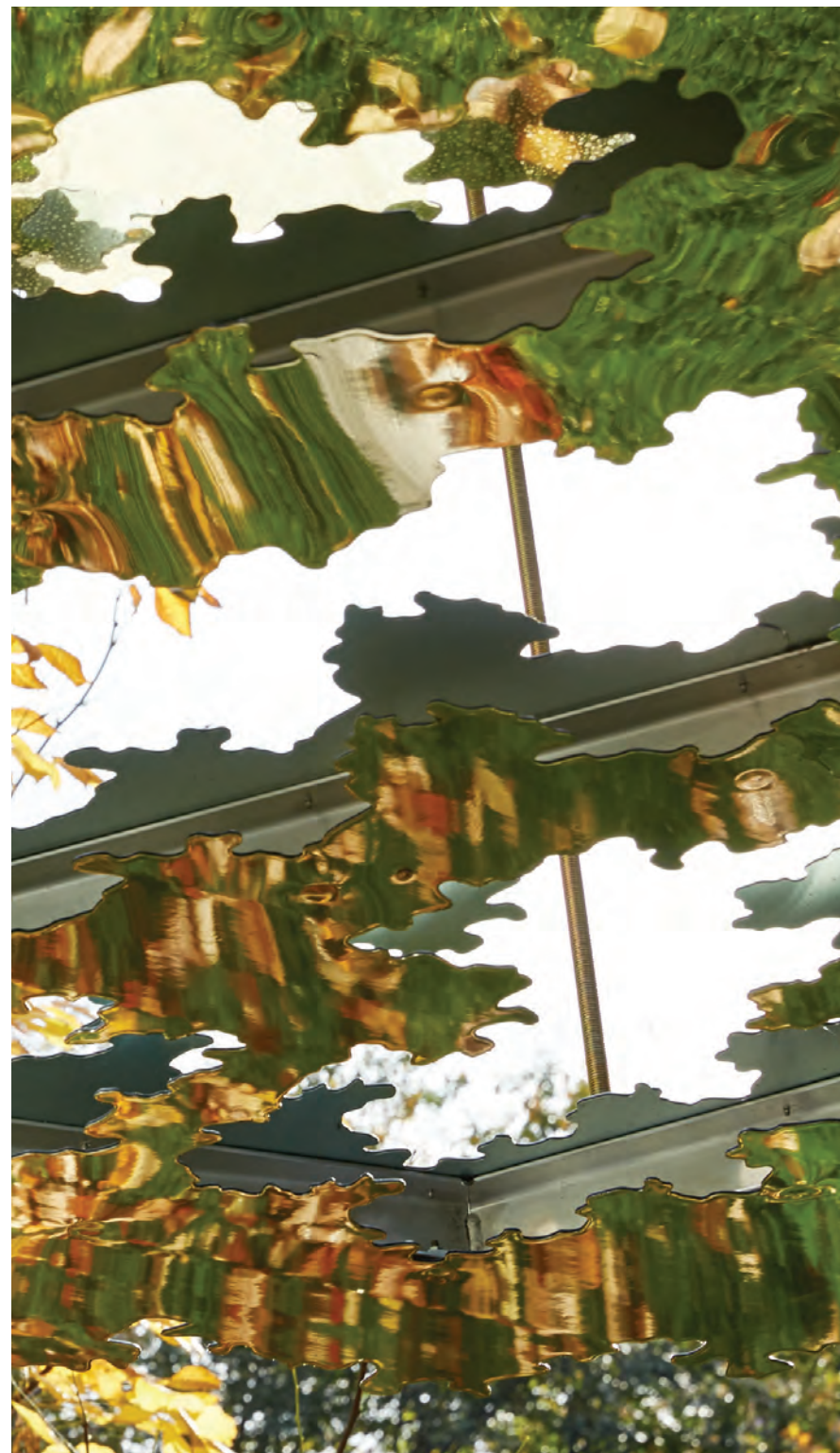
<sup>10</sup>Teresita Fernández, telephone interview with the author, November 20, 2015.

<sup>11</sup>While Three Kings' Day is January 6, the Madison Square Park procession was held in July. Fernández also organized an interactive dance event led by Stephen Petronio titled *Luminous Mischief*.

<sup>12</sup>Brooke Kamin Rapaport, *Teresita Fernández: Fata Morgana*, exhibition brochure.

<sup>13</sup>Teresita Fernández, e-mail message to the author, December 3, 2015.

<sup>14</sup>Lygia Clark characterized her collective way of working in the 1970s in this way. See Guy Brett, "Lygia Clark: In Search of the Body," *Art in America*, 82, no. 7 (July 1994), 57.







*Día de Reyes* with Yesenia Selier and Global Rhythms, July 18, 2015.  
Photos by Hunter Canning





*Poetry Under Fata Morgana* with Emanuel Xavier (pictured), Sandra María Esteves, Bonafide Rojas, Machete Movement, and True, September 17, 2015





*Luminous Mischief* with Stephen Petronio Company, October 30, 2015.  
 Photos by Hunter Canning







Photo by Elisabeth Bernstein





Photo by Elisabeth Bernstein







# TERESITA FERNÁNDEZ.

## WORK IN EXHIBITION

Teresita Fernández

*Fata Morgana*, 2015

Aluminum composite and steel, six parts: 20 x 66 x 34 feet (6.1 x 20.1 x 10.4 m); 20 x 141 x 68 feet (6.1 x 43 x 20.7 m); 20 x 46 x 35 feet (6.1 x 14 x 10.7 m); 20 x 60 x 35 feet (6.1 x 18.3 x 10.7 m); 20 x 117 x 60 feet (6.1 x 36 x 18.3 m); 20 x 55 x 37 feet (6.1 x 16.7 x 11.3 m)

Collection of the artist; courtesy the artist, Lehmann Maupin, New York and Hong Kong, and Anthony Meier Fine Arts, San Francisco

## BIOGRAPHY

Born 1968 in Miami

Lives and works in Brooklyn, New York

## EDUCATION

1992 Master of Fine Arts, Virginia Commonwealth University, Richmond

1990 Bachelor of Fine Arts, Florida International University, Miami

## SELECTED SOLO EXHIBITIONS

2015 Lehmann Maupin, New York

2014 Almine Rech Gallery, London  
*As Above So Below*, Massachusetts Museum of Contemporary Art, North Adams

2013 Lehmann Maupin, Hong Kong

2012 *Night Writing*, Lehmann Maupin, New York

2011 *Pivot Points V*, Museum of Contemporary Art, Miami  
313 Art Project, Seoul  
*Focus: Teresita Fernández*, Modern Art Museum, Fort Worth  
Singapore Tyler Print Institute, Singapore

2010 Anthony Meier Fine Arts, San Francisco  
Almine Rech Gallery, Paris



Photo by Pari Dukovic

2009	Lehmann Maupin, New York <i>Blind Landscape</i> , University of South Florida Contemporary Museum of Art, Tampa; Blanton Museum of Art, University of Texas, Austin; Museum of Contemporary Art, Cleveland
2008	Beverly Reynolds Gallery, Richmond, VA
2007	Lehmann Maupin, New York
2005	Fabric Workshop and Museum, Philadelphia Centro de Arte Contemporáneo de Málaga, Málaga, Spain Lehmann Maupin, New York
2003	Masataka Hayakawa Gallery, Tokyo Galleria in Arco, Turin Grand Arts, Kansas City, MO
2002	Lehmann Maupin, New York Miami Art Museum, Miami
2001	Castello di Rivoli, Turin Galería Helga de Alvear, Madrid
2000	James Kelly Contemporary, Santa Fe SITE Santa Fe, Santa Fe <i>MATRIX 182: Supernova</i> , University of California, Berkeley Art Museum, Berkeley
1999	<i>Borrowed Landscape</i> , Deitch Projects, New York Institute of Contemporary Art, Philadelphia
1998	Artpace, San Antonio, TX
1997	Corcoran Gallery of Art, Washington, DC Masataka Hayakawa Gallery, Tokyo
1996	Deitch Projects, New York
1995	<i>Real/More Real</i> , Museum of Contemporary Art, Miami

#### COMMISSIONS AND SPECIAL PROJECTS

2015	<i>Double Glass River</i> , Grace Farms, New Canaan, CT <i>Fata Morgana</i> , Madison Square Park, New York
2014	<i>Golden Panorama (Snowmass Mountain)</i> , Aspen Art Museum and Aspen Skiing Company, Elk Camp, Aspen, CO
2013	<i>Nocturnal (Navigation)</i> , United States Coast Guard Headquarters, Washington, DC
2012	<i>Yellow Mountains</i> , Louis Vuitton, Shanghai <i>Ink Sky</i> , Louis Vuitton, Place Vendôme, Paris
2011	<i>Amethyst Cinema</i> , SCAD Lacoste, Galerie Pfriem, Lacoste, France
2010	<i>Epic</i> , Angel Building, London Louis Vuitton Commission, Biennale des Antiquaires, Paris
2009	<i>Stacked Waters</i> , Blanton Museum of Art, University of Texas, Austin <i>Starfield</i> , Cowboys Stadium, Arlington, TX <i>Blind Blue Landscape</i> , Benesse Art Site Naoshima, Naoshima, Japan
2008	<i>Hothouse (Blue)</i> , Louis Vuitton, Union Square, San Francisco
2006	<i>Seattle Cloud Cover</i> , Olympic Sculpture Park, Seattle
2001	<i>Bamboo Cinema</i> , Public Art Fund, Madison Square Park, New York
2000	<i>Hothouse</i> , The Museum of Modern Art, New York

#### SELECTED GROUP EXHIBITIONS

2015	<i>Future Seasons Past</i> , Lehmann Maupin, New York <i>Piece by Piece: Building a Collection, a Selection of Works from the Collection of Christy and William C. Gautreaux</i> , Kemper Museum of Contemporary Art, Kansas City, MO <i>Horizon</i> , Lehmann Maupin, Hong Kong
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2014 *NOW-ISM: Abstraction Today*, Pizzuti Collection, Columbus, OH  
*Cuban America: An Empire State of Mind*, Lehman College Art Gallery, Bronx, NY  
*Man in the Mirror*, Vanhaerents Art Collection, Brussels

2013 *Cuban Forever*, Pizzuti Collection, Columbus, OH  
*Mary Corse, Teresita Fernández, Maya Lin*, Lehmann Maupin, New York  
*Beyond Belief: 100 Years of the Spiritual in Modern Art*,  
Contemporary Jewish Museum, San Francisco  
*Pattern: Follow the Rules*, Broad Art Museum, East Lansing, MI;  
Museum of Contemporary Art, Denver  
*Order, Chaos, and the Space Between: Contemporary Latin American Art from the Diane  
and Bruce Halle Collection*, Phoenix Art Museum  
*A New View: Contemporary Art*, Saint Louis Art Museum

2012 *I Followed You into the Water*, Lehmann Maupin, New York  
*San Antonio Collects: Contemporary*, San Antonio Museum of Art, San Antonio

2011 *Artists for Women for Women International*, Gagosian Gallery and Christie's, London  
*The Value of Water*, Cathedral Church of St. John the Divine, New York  
*NY: New Perspectives*, Brand New Gallery, Milan  
*New Work*, Reynolds Gallery, Richmond, VA  
*Outdoor Excursions*, Burlington Contemporary Art Center, Burlington, VT  
*Intimate Immensity*, SCAD Lacoste, Galerie Pfriem, Lacoste, France  
*The Parallax View*, Lehmann Maupin, New York

2010 *Now WHAT?*, Norton Museum of Art, West Palm Beach, FL  
*Big New Field*, Dallas Museum of Art  
*Five in Istanbul: A Selection of Artists from Lehmann Maupin Gallery*,  
Borusan Müzik Evi, Istanbul  
Setouchi International Art Festival, Naoshima, Japan

2009 *The Passionate Pursuit*, Palm Springs Art Museum, Palm Springs, CA  
*Mark-Making: Dots, Lines and Curves*, Lora Reynolds Gallery, Austin, TX  
*Paper Trail V: Intimate Gestures*, Judi Rotenberg Gallery, Cambridge, MA  
*New Work*, Reynolds Gallery, Richmond, VA

2008 *Mental Drawings*, Galleria Alessandra Bonomo, Rome

2007 *Mining Glass*, Museum of Glass, Tacoma, WA  
*Sculptors Drawing*, Aspen Art Museum, Aspen, CO  
*The Sum of Its Parts*, Cheim & Read, New York

2006 *A Room of One's Own*, Frost Art Museum, Florida International University, Miami  
*The Materialization of Sensibility: Art & Alchemy*, Leslie Tonkonow  
Artworks + Projects, New York  
*Big Juicy Paintings (and More): Selections from the Permanent Collection*,  
Miami Art Museum

2005 *MoCA & Miami*, Museum of Contemporary Art, North Miami  
*Extreme Abstraction*, Albright-Knox Gallery, Buffalo, NY  
*Vanishing Point: Hidden Beauty in Contemporary Art*, Israel Museum, Jerusalem

2004 *In Situ: Installations and Large-Scale Works in the Permanent Collection*,  
Museum of Contemporary Art, North Miami

2002 *Outer City, Inner Space: Teresita Fernández, Stephen Hendee, and Ester Partegas*,  
Whitney Museum of American Art at Philip Morris, New York  
*The Young Latins*, Nassau County Museum of Art, Long Island, NY  
*Marie Walsh Sharpe Art Foundation Show*, Ace Gallery, New York  
*Off the Grid*, Lehmann Maupin, New York

2001 *Globe Miami Island*, Bass Museum of Art, Miami  
*Hortus Conclusus*, Witte de With, Rotterdam  
*Inside Space*, MIT List Visual Arts Center, Cambridge, MA  
*Reading the Museum*, National Museum of Modern Art, Tokyo

2000 *Wonderland*, Saint Louis Art Museum  
Paula Cooper Gallery, New York  
*La Ville, Le Jardin, La Memoire*, Villa Medici, Rome  
*Greater New York*, MoMA PS1, Long Island City, NY  
*not seeing*, Doug Lawing Gallery, Houston  
*Déjà Vu*, Miami Art Fair 2000, Miami

1999 *Luminous Mischief*, Yokohama Portside Gallery, Yokohama  
*On Your Own Time*, MoMA PS1, Long Island City, NY



- 1998     *Threshold*, The Power Plant, Toronto  
*Seamless*, De Appel Arts Centre, Amsterdam  
*Insertions*, Arkipelag, Stockholm (Cultural Capital of Europe)
- 1997     *The Crystal Stopper*, Lehmann Maupin, New York  
*X-Site*, The Contemporary, Baltimore
- 1996     *Enclosures*, New Museum of Contemporary Art, New York  
*Container 96*, Copenhagen (Cultural Capital of Europe)  
*Defining the Nineties*, Museum of Contemporary Art, Miami
- 1995     *Selections Spring '95*, The Drawing Center, New York  
*Fine*, TBA Exhibition Space, Chicago  
*The New Orleans Triennial*, New Orleans Museum of Art, New Orleans  
*South Florida Cultural Consortium*, Boca Raton Museum of Art, Boca Raton, FL
- 1993     *South Florida Artists Invitational*, Margulies Taplin Gallery, Boca Raton, FL  
*Thirty and Under*, Ground Level Gallery, Miami Beach

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*Fata Morgana* was designed by Teresita Fernández in collaboration with SITU Fabrication and was fabricated by Adirondack Studios. Structural engineering by Thornton Tomasetti. © Teresita Fernández

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The Andy Warhol Foundation for the Visual Arts

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Madison Square Park Conservancy is the not-for-profit organization whose mission is to protect, nurture, and enhance this dynamic 6.2-acre public green space, creating an environment that fosters moments of inspiration. The Conservancy is committed to engaging the community through Madison Square Park's beautiful gardens, inviting amenities, and world-class programming. We believe that in an urban setting everyone deserves access to a park that allows for recreation, respite, and reflection. Madison Square Park Conservancy is licensed by the New York City Department of Parks and Recreation to manage Madison Square Park and is responsible for raising 98 percent of the funds necessary to operate the Park, including the brilliant horticulture, park maintenance, sanitation, security, and free cultural programs for visitors of all ages.

For more information on Madison Square Park Conservancy and its programs, please visit [madisonsquarepark.org](http://madisonsquarepark.org).



Madison Square Park Conservancy  
11 Madison Avenue, 15th Floor  
New York, New York 10010  
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# PREVIOUS MAD. SQ. ART. EXHIBITIONS.

2015	Paula Hayes <i>Gazing Globes</i>
2014	Tony Cragg <i>Walks of Life</i> Rachel Feinstein <i>Folly</i> Iván Navarro <i>This Land Is Your Land</i>
2013	Giuseppe Penone <i>Ideas of Stone (Idee di pietra)</i> Orly Genger <i>Red, Yellow and Blue</i> Sandra Gibson and Luis Recoder <i>Topsy-Turvy: A Camera Obscura Installation</i>
2012	Leo Villareal <i>BUCKYBALL</i> Charles Long <i>Pet Sounds</i>
2011	Jacco Olivier <i>Stumble, Hide, Rabbit Hole, Bird, Deer, Home</i> Alison Saar <i>Feallan and Fallow</i> Jaume Plensa <i>Echo</i> Kota Ezawa <i>City of Nature</i>
2010	Jim Campbell <i>Scattered Light</i> Antony Gormley <i>Event Horizon</i> Ernie Gehr <i>Surveillance</i>
2009	Shannon Plumb <i>The Park</i> Jessica Stockholder <i>Flooded Chambers Maid</i> Mel Kendrick <i>Markers</i> Bill Beirne <i>Madison Square Trapezoids, with Performances by the Vigilant Groundsman</i>
2008	Olia Lialina & Dragan Espenschied <i>Online Newspapers: New York Edition</i> Richard Deacon <i>Assembly</i> Tadashi Kawamata <i>Tree Huts</i> Rafael Lozano-Hemmer <i>Pulse Park</i>
2007	Bill Fontana <i>Panoramic Echoes</i> Roxy Paine <i>Conjoined, Defunct, Erratic</i> William Wegman <i>Around the Park</i>

2006	Ursula von Rydingsvard <i>Bowl with Fins, Czara z Babelkami, Damski Czepek, Ted's Desert Reigns</i>
2005	Jene Highstein <i>Eleven Works</i> Sol LeWitt <i>Circle with Towers, Curved Wall with Towers</i>
2004	Mark di Suvero <i>Aesop's Fables, Double Tetrahedron, Beyond</i>
2003	Wim Delvoye <i>Gothic</i>
2002	Dan Graham <i>Bisected Triangle, Interior Curve</i> Mark Dion <i>Urban Wildlife Observation Unit</i> Dalziel + Scullion <i>Voyager</i>
2001	Navin Rawanchaikul <i>I ♥ Taxi</i> Teresita Fernández <i>Bamboo Cinema</i> Tobias Rehberger <i>Tsutsumu N.Y.</i>
2000	Tony Oursler <i>The Influence Machine</i>

From 2000 to 2003, exhibitions were presented by the Public Art Fund on behalf of the Campaign for the New Madison Square Park.





