



**ANA MARÍA
HERNANDO**

**TO LET THE SKY KNOW /
DEJAR QUE EL CIELO SEPA**

Ana María Hernando

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Dejar que el cielo sepa

Madison Square Park Conservancy 2024
Ana María Hernando
To Let the Sky Know / Dejar que el cielo sepa

January 16–March 17, 2024
Madison Square Park
New York

Commissioned by
Madison Square Park Conservancy, New York



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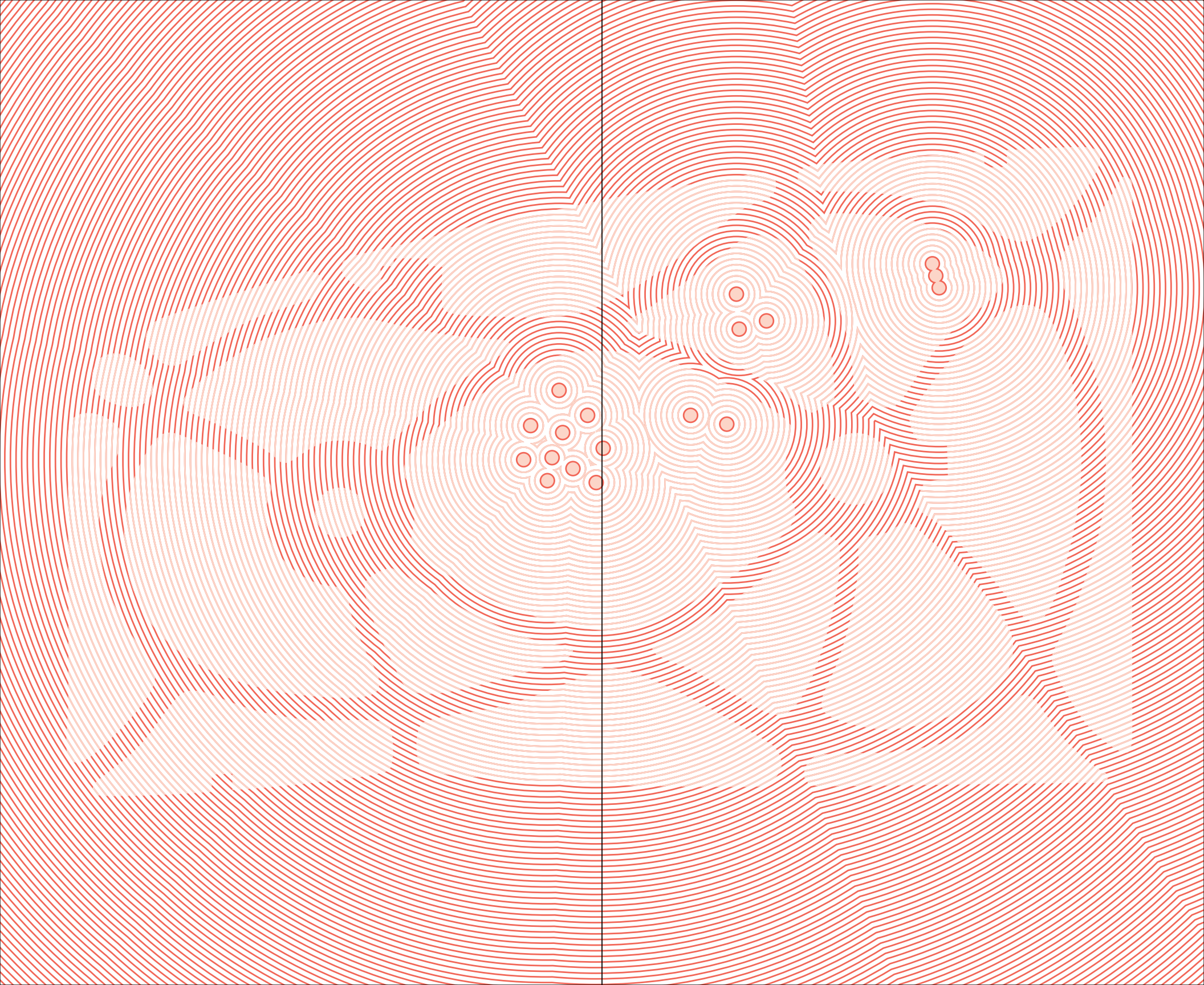




FIG. 1

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FIG. 2

Introduction

Brooke Kamin Rapaport

Ana María Hernando creates sculpture in an abundance of tulle—the sumptuous small-gauge fabric netting—inspired by natural forms and transformed through the sewing process. Across the lawns in Madison Square Park, the artist has realized a series of fifteen beautiful, atmospheric clouds floating above the viewer, titled *To Let the Sky Know / Dejar que el cielo sepa*, and a three-part cascading waterfall, *A Spring of Wild Kindnesses / Un manantial de bondades agrestes*. This public art project inaugurates the twentieth-anniversary year of Madison Square Park Conservancy's art program, launched in 2004.

Tulle is a material often associated with hiding secrets by concealing aspects of women's identity. In petticoats, tulle was the unseen layer that enhanced a woman's waist but hid her legs under a voluminous skirt silhouette. Tulle is also traditionally sewn into bridal veils where the wearer's face is carefully masked behind a scrim of white. Tutus in tulle became bell-shaped forms that floated around a ballet dancer, bridging her upper and lower body with mystery. Hernando first used tulle in her 2016 exhibition *We Have Flowers / Tenemos flores* at the University of Colorado Art Museum, Boulder; this followed her towering sculpture *La montaña / The Mountain*, building what she calls a "feminist mountain" of petticoats in collaboration with Peruvian women. In her ongoing work and now in Madison Square Park, she has transformed long-held associations for this material, advancing new meaning by daylighting this fabric.

Hernando had other goals for *To Let the Sky Know / Dejar que el cielo sepa*, too. In response to the bleak cityscape of wintertime, she has inserted tulle sculptures of vibrant coloration and buoyancy as symbols of hope, growth, and fluidity. Her sculptures beckon with their seeming fragility and evanescence; ultimately, their durability takes hold of our memories. Visitors to the site have also experienced something of an early twentieth-century Surrealist visual language in the work, with cloud forms unexpectedly hovering over an urban green space, a nod to René Magritte's unsettling paintings of puffy white

clouds against a blue-sky backdrop or Salvador Dalí's disquieting canvases where clouds loom in a figure's head over a dreamlike landscape.

Hernando has acknowledged that she was attentive to Surrealism growing up and in her formative years as an artist. She also recently described how her early years in Buenos Aires, when she sat alongside generations of women, inspired the materials and process in her current work:

I grew up surrounded by textiles: my grandmothers and my mother would get together in the afternoons to sew and crochet, and as a teenager I spent summers sewing in my maternal grandparents' small textile factory. Because of the influence of the women in my family, and the recognition from working at the factory that we can make something better together than alone, I am attracted to and admire circles of women who have gathered over the centuries to collaborate and accompany one another.

Hernando directs her sewing process toward optimism, as an emblem of opportunity and invincibility. She makes the invisible visible, bringing women's histories and contemporary lives into her creative practice. Handworked textiles and wares are an inspiration as Hernando generates sculpture in response not only to ephemeral forces in nature but also to the work of women in Latin America and the Latin American diaspora—from embroideries of cloistered nuns in Buenos Aires, to weavings and other crafts of Peruvian women in the Andes, to works made in the artist's communities in Denver. And now that inspiration is shared with viewers in Madison Square Park.

To Let the Sky Know / Dejar que el cielo sepa has been complemented by free public programs. On February 5, 2024, the artist joined Elaine Reichek and Jacqueline Surdell in a panel discussion, "Textile Art Across Generations," moderated by art and culture journalist Julia Halperin. On February 7, Hernando led a group in a tour and embroidery workshop. A performance by alumni of Ballet Tech, a New York City public school for dance, and an artist-led Spanish-language tour in the park were held in March.

Like all of Madison Square Park Conservancy's exhibitions, *To Let the Sky Know / Dejar que el cielo sepa* could not have been realized without the consistent and generous



FIGS. 3-8



support of the Conservancy's Board of Trustees, helmed by Sheila Davidson, Board Chair. Thanks also to David Berliner, Chair Emeritus. Deepest gratitude to Ron Pizzuti, Art Committee Chair, for his unending commitment to artists and public art, and to Sarah Stein-Sapir, who as a Board member and Art Council Chair has energized new communities around the art program. Executive Director Holly Leicht warmly welcomed the artist to Madison Square Park.

To Let the Sky Know / Dejar que el cielo sepa was a complex undertaking. Tom Reidy, Director of Capital and Special Projects, worked closely with Hernando to sustain her vision for floating clouds and an atmospheric waterfall. The glorious illumination of the work was achieved through their partnership. Truth Murray-Cole, Senior Curatorial Manager, contributed wonderfully to this project. Yah Jeffries, Senior Art Department Manager, has sustained planning and implementation for the twentieth-anniversary year of the art program. Tasha Naula, Public Programs Manager, thoughtfully managed public programs. Thanks to Nicole Rivers, Rosina Roa, and Amelia Rogers, who worked closely on many aspects of this exhibition, and to Rashmi Gill for photo documentation. Please join me in expressing thanks to Madison Square Park Conservancy's dedicated staff, listed on page 51 of this volume.

FIG. 9

FIG. 10



To Let the Sky Know / Dejar que el cielo sepa has received exhilarating support. All of us at Madison Square Park Conservancy, the artists whose work we commission, and the communities who enjoy the work on view are grateful to those listed on pages 48–49 of this volume, who have been so generous to our plans for exhibitions and initiatives around this twentieth anniversary. Their affirmation assures that the art program can commission new work to be seen by many in a democratic environment.

We appreciate support from our colleagues at the New York City Department of Parks & Recreation: Jonathan Kuhn, Jennifer Lantzas, and Elizabeth Masella. We also appreciate the efforts of Mikhaila Friske and Fernanda Moreno in the Ana María Hernando studio. Our thanks to Dan Cameron and Molly Donovan for their insightful essays for this publication.

With *To Let the Sky Know / Dejar que el cielo sepa*, Ana María Hernando's art has entered the realm of civic space in New York City and has been greeted with open minds and hearts by every parkgoer. In the darkest days of winter and perhaps of the human psyche, Hernando offers the metaphor and the attainment of springtime. Her work leads with optimism, captivating so many on Instagram and creating elation in Madison Square Park.



FIG. 11



FIG. 12

Artist's Statement

Ana María Hernando

ARGENTINEAN AMERICAN, B. 1959

My Madison Square Park project, *To Let the Sky Know / Dejar que el cielo sepa*, will present a cascading bouquet of lilac and yellow tulle that moves with the wind, and a field of floating circles in orange, white, and pink tulle. A few other circles will appear in more contained locations. The flare of colors will let the sky know that our longing for birds, flowers, and one another is always within us, and that this longing makes us stronger.

There is something unique about Madison Square Park: so many make it their place of solace, a social space throughout the seasons, their touch with the undomesticated. People pass through and trail their thoughts across this park; their voices travel from here to futures we cannot yet imagine. I feel a ray of grace to be in conversation with them, to be close through color, the movement of tulle in the wind, and the surprise of an unexpected newness. This project is an invitation to seeing with the body and seeks to nurture the visitor in that primal need of moving with life.

Installing tulle sculptures outside brings the work in full conversation with the elements, to be fluid amid the inevitable changes, with a sense of surrender and curiosity about how the work might be transformed. It opens a true relationship with the will of the outdoors. For me this is the most vulnerable part of the project, and its beauty and wildness.

My work always relates easily to spring and to light. To do a project in winter means a different relation to nature. I was born in the spring of the southern hemisphere, in Buenos Aires, when the light is full of freshness, and hope vibrates all around. It's the time when the aroma of gardenias begins to fill the air. Jacaranda flowers inundate the streets, cover the sidewalks, and hide the view of the sky.

My sculptural pieces are directly aligned with the notion of abundance, and the unstoppable force that transforms living things and moves them forward. In love with the natural world and often informed by it, my work has always provoked within me a desire to converse beyond the formal, to show wonder at the aliveness of being.



FIG. 13

I am a multidisciplinary artist, a painter and a sculptor who loves fabrics, threads, and words. I grew up surrounded by textiles: my grandmothers and my mother would get together in the afternoons to sew and crochet, and as a teenager I spent summers sewing in my maternal grandparents' small textile factory. Because of the influence of the women in my family, and my recognition from working at the factory that we can make something better together than alone, I am attracted to and admire circles of women who have gathered over the centuries to collaborate and accompany one another. In my work I look for these collaborations, these moments of togetherness, from cloistered nuns and their families in Buenos Aires, who have embroidered for my pieces, to the dignified women of the Andes, whose wares I have included in installations, to volunteers who come to sew with me to make a

mountain of tulle. The Madison Square Park project is possible only because of the efforts of teams in New York City and Colorado. But the most poignant collaboration for *To Let the Sky Know / Dejar que el cielo sepa* might end up being with nature's will and her opinions.

We are thirsty for a wild kindness, desperately in need of simple beauties, to be nurtured with goodness, to awaken from darkness. We may move through our world with an anxiety for endings, yet as I consider this installation, I hope it can inspire us to stay nourished by life's force, to not abandon dreams, to remain graceful in the heart and innocent enough to fall in love.

Mi proyecto en el Madison Square Park estará compuesto de una cascada de tul lila y amarillo que se mecerá con el viento, y un nutrido grupo de círculos flotantes en tul anaranjado, blanco y rosa. Habrá también unos pocos círculos en sitios más contenidos que recibirán a los visitantes en diferentes puntos del parque. Espero que el destello de colores hará que el cielo sepa que nuestro anhelo de pájaros, de flores y de unos a otros siempre existe dentro nuestro, y que ese anhelo nos hace fuertes.

El Madison Square Park tiene algo único: son muchos los que lo han transformado en su lugar de solaz, en un espacio para socializar en toda temporada, o para la posibilidad de un encuentro con lo indómito. La gente pasa, arrastrando sus pensamientos por todo el parque; sus voces emprenden vuelo a futuros que todavía no podemos ni imaginar. Tener la posibilidad de entablar una conversación con ellos en lo inmediato, acercarme mediante el color, el vaivén del tul en el viento y la sorpresa de una novedad inesperada, es para mí como un rayo de gracia. Este proyecto es una invitación a mirar con el cuerpo, y pretendo colmar a los transeúntes de esa necesidad primitiva que tenemos todos de movernos con la energía vital que se apodera de todo lo vivo.

Instalar esculturas de tul al aire libre las expone a una plena conversación con los elementos naturales, y me enfrenta a la necesidad de abrazar el cambio inevitable, con un sentido de entrega total y curiosidad sobre la transformación que experimentará la obra. Abre la relación



FIG. 14

con la voluntad real de la intemperie. Para mí, ésa es la parte más vulnerable del proyecto, tal vez lo más bello y desenfrenado.

Mi obra siempre se identifica fácilmente con la primavera y la luz. Hacer un proyecto en invierno requiere una relación distinta con la naturaleza. Yo nací en la primavera del hemisferio sur, en Buenos Aires, cuando la luz rebosa de frescura y la esperanza vibra por doquier. Es cuando el perfume de las gardenias llena el aire. Los jacarandás inundan las calles con sus flores, cubren las aceras de color lavanda y tapan el cielo.

Mis esculturas están embebidas en el concepto de la abundancia y de la fuerza inparable que transforma todo lo vivo y lo impulsa hacia adelante. Completamente enamorada del mundo natural y a menudo guiada por el mismo, mi obra siempre me ha provocado un deseo de conversar más allá de lo formal sintiendo asombro ante la vitalidad del ser.

Soy artista multidisciplinaria, pintora y escultora enamorada de las telas, los hilos y las palabras. Me crié rodeada de textiles: mis abuelas y mi madre se reunían por las tardes a coser y hacer ganchillo, y, de adolescente, pasaba los veranos cosiendo en la fábrica textil de mis abuelos maternos. Gracias al impacto de las mujeres de mi familia y a la conciencia que desarrollé trabajando en la

fábrica de que juntos somos capaces de lograr cosas mejores, siento una atracción y admiración hacia los círculos de mujeres que se han reunido a través de los siglos para colaborar y hacer faena juntas, acompañándose unas a otras. En mi obra, busco este tipo de colaboraciones, los momentos de colectividad y compañerismo, desde las monjas de clausura y sus familias en Buenos Aires que han bordado para algunas de mis obras, hasta las mujeres andinas, tan dignas, cuyas prendas han formado parte de mis instalaciones, a las voluntarias que vienen a coser conmigo para crear juntas una montaña de tul. El proyecto del Madison Square Park es posible únicamente gracias al empeño de equipos en la Ciudad de Nueva York y en Colorado. Pero tal vez la colaboración más conmovedora con *Dejar que el cielo sepa* puede que termine siendo con los deseos de la naturaleza y sus opiniones.

Tenemos sed de generosidades agrestes, desesperadamente en necesidad de bellezas sencillas, de colmarnos de bondades, de despertar de lo oscuro. Tal vez nos movemos por el mundo con una ansiedad de finales, pero cuando considero esta exhibición, tengo la esperanza de que nos inspire a nutrarnos de fuerza viva, a no abandonar los sueños, a permanecer elegantes en el corazón y lo suficientemente inocentes para enamorarnos.



FIG. 15



FIG. 16

The Soft Side

Dan Cameron

On a drizzly weekday afternoon in late January, the twelve sentinel-like forms on the Oval Lawn that make up Ana María Hernández's *To Let the Sky Know / Dejar que el cielo sepa* revealed a surprising and unanticipated side of themselves. With a thorough soaking from the intermittent raindrops, the forms' ebullient puffiness had given way to a gradual flattening out, as tulle, yards of it, settled down upon itself, even starting to ooze its way over the edges of the dozen narrow-legged, platter-like aluminum pedestals. The atmosphere was both vaguely comical and slightly sad, like watching a clown cry, but mostly it emanated a deeply engaging pathos. Absorbing moisture in place of exulting in sunlight, the group appeared to have collectively folded in on themselves, like flora caught out in the open in a storm. Until that moment, most published images of the piece understandably emphasized its lighter-than-air properties, defying gravity while radiating color and light, and maintaining a state of prom queen perfection.

And yet the rainy-day image of Hernández's work transformed into soggy, colorful blobs helped immeasurably to expand the project's full range of illusionistic and expressive potential, as bunches of tulle, her primary working material, took on a new assortment of resemblances, from blossoms and flamingos to wigs, tutus, and mop heads. Hernández's sherbet palette of vibrant pinks, oranges, and yellows transmitted the same midsummer sizzle as days before—if anything, they stood out more dramatically against the gray fog. The voluminous gatherings of shimmery cloth lost none of their elegance as they hunkered down, saving their strength as they waited patiently for the weather to pass. It had been apparent all along that Hernández's voluminous puffs were never going to be resplendent 24/7, simply because that's not what cloth does. But in that moment *To Let the Sky Know / Dejar que el cielo sepa* directly addressed one of the basic formal questions raised by outdoor public art made from fabric, especially a work with such elegant cultural associations as tulle: How will it respond to the elements? The answer in Hernández's case is that it behaves much as we



FIGS. 17–19

do—organically, by adapting over time—and this in turn nudges our relationship with her material to evolve beyond the obvious bridal/ballet/debutante associations and toward a deeper appreciation of an art defined by its pliability, its impermanence, and its capacity to respond to natural elements like wind, rain, snow, fog, and, yes, even direct sunlight.

At the level of personal biography, the generative world of threads, stitches, and bolts of fabric forms a kind of second nature for the artist. Born in Buenos Aires—her maternal grandparents emigrated from Spain and began a textile business in Argentina in the 1920s—Hernando studied fine arts at the prestigious Prilidiano Pueyrredón National Art School and earned a degree in primary education before moving to the United States, where she received a BFA from California College of the Arts in Oakland. Although she experimented with a range of

materials during her studies and early exhibiting career, by the year 2000 she had become more attracted to the distinctly appealing properties of textiles: they were portable, pliable, soft, and enveloping. One hurdle that she needed to address was that until recently, art made exclusively from cloth—as opposed to, say, paint dried on cloth—tended to be labeled “women’s work,” relegated to the margins of critical discourse. But for Hernando, the personal memories from her girlhood, of being in rooms with women working collaboratively or side by side on various weaving, sewing, quilting, knitting, and embroidery tasks, not only are associated with the familial sense of belonging but also operate as a functional model for collective activity at the highest level. To that end, one of her best-known works of public art is the installation *La montaña* (2009), shown at the Museum of Contemporary Art Denver, a voluminous pile of colorful handmade

petticoats (traditionally worn in layers beneath outer skirts) that had been created by women in the Peruvian village of Mollamarca, near Cuzco. For her, the women's steady, deliberate progress and manual skill became key to the work's meaning, as was the implied contrast with the art world's conventional emphasis on the unique vision of the individual artist.

While *To Let the Sky Know / Dejar que el cielo sepa* was not the result of a collective working process in that literal sense, it was decidedly a group effort, insofar as Madison Square Park's public art projects are always realized with close collaboration among a team of experienced specialists. Moreover, the arrangement of the twelve platforms on the Oval Lawn, with ten clustered in close proximity to one another at a marked distance from a meandering pair, indicates sets of relationships based on a shared identity, further reinforcing the notion that the forms may be interpreted as stand-ins for human actors, with their interactions deciphered accordingly. Our gaze need only oscillate for a moment between the couple and the herd before concluding that a courtship ritual must be under way, which is why they are close enough to be seen, but not so close as to be overheard.

New Yorkers, who are not typically associated with public demonstrations of sentimentality, are in certain ways the biggest softies of all. A city of strivers, we love our underdogs struggling against the tide, and few phenomena can kindle midwinter embers of hoped-for triumph against the odds like the first buds of early spring, fighting to project their flowery petals into the sunlight. In this way, although the art program at Madison Square Park is meant to engage whoever makes their way through the park, it seems clear that *To Let the Sky Know / Dejar que el cielo sepa* will take on a distinct meaning for those who use the park on a daily, or at least regular, basis. They are the ones who will take notice of the petals that have opened since the last time they walked through, or see that some are already blooming while others appear happy to continue hibernating a bit more. There might not be a lot of competition for other bright colors in the park by mid-March, but Hernando's work will have already made its quiet escape, before countless thousands of imitators make their first appearance.



FIG. 20



FIG. 21



FIG. 22



Salka in the City

Molly Donovan

On the sub-freezing night of January 16, 2024, when New York City saw its first appreciable snowfall in more than 700 days, Ana María Hernando welcomed visitors to Madison Square Park by acknowledging the greater comforts of her native Buenos Aires, where it was a balmy summertime 78 degrees. Even the exhibition lighting for the evening view of Hernando's site-responsive installation *To Let the Sky Know / Dejar que el cielo sepa* conjured a glowing summer warmth amid frigid winter, because of the artist's choice of colors for her fifteen "clouds" and tripartite "waterfall" made of buoyant, luminous tulle. The assorted peachy-pinks, salmons, and oranges layered in fluffy discs levitated atop white poles, arranged in cumulous clusters across the middle of the park. At the northern end, long swaths and knotted cascades of lavenders, yellows, and whites blew in the breeze on three poles in *A Spring of Wild Kindnesses / Un manantial de bondades agrestes*—the separate title for the waterfall.

Hernando's cloud and waterfall forms are abstractions, not replications. Rather, the *auras* of natural phenomena are conveyed in Hernando's work through the medium of her signature lustrous, lightweight tulle. The auratic effect of the porous fabric sends our imaginations to warmer places, traveling to the southern hemisphere, perhaps even to Hernando's native Argentina. The artist's sculptures in Madison Square Park, while immediate and material, transport us elsewhere, to a sunny and vivid space at a time when we most need it, in the cold and gray of winter.¹ Alternatively, these forms can hold our desires in the air until winter gives way to spring.

Hernando has explained the title *To Let the Sky Know / Dejar que el cielo sepa* by way of another poetic phrase, expressing her hope that the installations "will let the sky know that our longing for birds, flowers, and one another is always within us, and that this longing makes us stronger."² The artist takes her thought further, suggesting the work is a response to the "winter of humanity." Hernando's offering, then, provides a bright spot during dark, conflict-ridden

FIG. 23

times and reminds us of the promising gifts held by nature, and the human capacity for generosity, creativity, and growth, despite evidence to the contrary.

These kinetic sculptures accommodate changes in the weather, just like the sky. On opening day, snow gently capped the tulle structures with a layer of white, which the artist welcomed. After the temperatures warmed, the solid snowpack liquefied, and the airy tulle released the moisture back to the earth and the atmosphere, giving new dimension and ethereality to the cloudlike forms. In *A Spring of Wild Kindnesses / Un manantial de bondades agrestes*, wind animates the lightweight tulle—in the same way that people enact a flow of traffic through the park—with a gentle stream, a sudden surge, or a full current. Hernando's sculpture acknowledges and combines with human elements and the environment to generate a natural energy. The word the artist uses for this effect, *salka*, is a Quechua term referring to the free energy in nature at the core of all creativity. She learned about *salka* when working as a translator for an Andean mystic, Don Américo Yábar, during the first two decades of the twenty-first century. The word, relating to the mysterious and spiritual in nature, also translates as "undomesticated."

The fine tulle that Hernando works with is a sheer polyester netting made of strong small-gauge thread. While in modern times tulle has been machine-made, Hernando has consistently used the material in ways that evoke the handwork of its origins. And though this tulle is no longer woven in the traditional sense, the netting structure correlates to weavings in nature, notably the webs of female spiders. Hernando weaves many things together in her work, from the summer and winter to the human-made and the nature-made, and lets them coexist within a whole. This is only natural for an artist with familial connections to textiles: after emigrating from Spain to Argentina, her maternal grandparents founded a textile factory, in which Hernando worked during her youth. (Family members continue to work in the business.) The artist's choice of tulle maintains clear associations with female garments. From underskirts to bridal veils, tulle is characterized by its ability to act as a structural support beneath other fabrics (as in petticoats) and a device to obfuscate the female form

(as in ballet tutus). Hernando's striking use of tulle in a public outdoor setting clearly liberates the fabric from its history as a seldom seen entity and celebrates its female-made exuberance in full view, in New York City, the most public of all of Hernando's venues to date. Perhaps, like tulle, the artist's familial roots in textiles provide her unseen support structure.

In making the clouds and the waterfall, Hernando relied on two distinctive temperaments in nature: the clouds were made with a collaborative sewing circle, signaling cooperative species, like honeybees who team up to build their hive, whereas the waterfall was made by Hernando alone, in the manner of autonomous species, like the spider. In so doing, the artist highlights what humans can create for this world we share, like the honeybees and the spider. The scale of the works is defined by their relationships to the human figure; between seven and fourteen feet high and between six and ten feet in diameter for the clouds, and between seven and fourteen feet high for the waterfalls. Meant to be seen from the park's pathways, Hernando's layered colors may be viewed from a distance, or by standing below and looking up at a variety of cool whites on the undersides and the rosy colors arrayed on top. From any vantage point, viewers look up to see *To Let the Sky Know / Dejar que el cielo sepa* against the grisaille of the bare trees and stone buildings. Like the sky at sunrise and sunset, this work provides the most vibrant spectrum of colors available in its setting during the "winter of humanity." Ana María Hernando is calling our attention to that fact and, drawing on the role of unseen support, giving us a place to feel hopeful. Her title, then, becomes an invitation: What would we let the sky know? / ¿Qué le dejaríamos saber al cielo?

1. This effect is akin to that described by Walter Benjamin in *The Arcades Project*: "The aura is the appearance of a distance, however close the thing that calls it forth. In the trace, we gain possession of the thing, in the aura, it takes possession of us." Walter Benjamin, *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge, MA: Harvard University Press, 2002), 447.
2. This and the following quotation: Ana María Hernando in conversation with the author, January 17, 2024.



FIG. 24

Ana María Hernando

WORKS IN THE EXHIBITION

2024 *To Let the Sky Know / Dejar que el cielo sepa, 2024*

To Let the Sky Know / Dejar que el cielo sepa, 2024

Tulle, wood, aluminum

Fifteen parts, each up to 14 feet high x up to 10 feet wide

Collection the artist

*A Spring of Wild Kindnesses / Un manantial de bondades
agrestes, 2024*

Tulle, wood, aluminum

Approximately 14 feet high

Collection the artist

DETAILS

1959 Born in Buenos Aires, Argentina

1984 B.S., Escuela Nacional de Bellas Artes Prilidiano Pueyrredón,
Buenos Aires

1988 Studied at the School of the Museum of Fine Arts, Boston

1990 BFA, California College of Arts and Crafts, Oakland

To learn more about *To Let the Sky Know / Dejar que el cielo sepa*,
please visit <https://madisonsquarepark.org/art/exhibitions/ana-maria-hernando-to-let-the-sky-know>

BIOGRAPHY

Ana María Hernando (b. 1959, Buenos Aires, Argentina; lives and works in Denver) explores women's rich histories, daily lives, and relationship to handworked textiles and wares. Hernando is the recipient of numerous awards, including a 2023 Joan Mitchell Fellowship; the 2020 Prix Henry Clews in sculpture from La Napoule Art Foundation, with a one-year residency and solo show at its château in Mandelieu-La Napoule, France; and first prize in the 2021 Americas COVID-19 Memorial Juried Competition, Biennial of the Americas. She has had solo exhibitions at Boulder Museum of Contemporary Art; Denver Botanic Gardens; Kemper Museum of Contemporary Art, Kansas City, Missouri; Museum of Contemporary Art Denver; Oklahoma Contemporary, Oklahoma City; Robischon Gallery, Denver; Sun Valley Museum of Art, Ketchum, Idaho; Tweed Museum of Art, Duluth, Minnesota; and University of Colorado Art Museum, Boulder; an exhibition at Gallery Elle, Zurich, will open later in 2024. Hernando will represent Colorado in *New Worlds: Women to Watch 2024*, one of the first major exhibitions at the National Museum of Women in the Arts upon its reopening after renovation.

Dejar que el cielo sepa

Que sentimos la estrella cuando se eleva dentro,
Que la oscuridad sin fin nos desorienta,
Que estamos sedientos de bellezas simples,
Que toda bondad agreste

Abre,

Nos sorprende,

Nos da valor.

Que necesitamos volar.

Dejar que el cielo sepa

Que anhelamos armonías y capullos abriéndose en flores,
Y que este anhelo nos hace fuertes.

Dejar que el Cielo sepa,

Que estamos vivos.

To let the sky know

That we feel the star when it rises inside,
That unending darkness disorients us,
That there's a wanting for simple beauties,
That all wild kindnesses

Open,

Surprise us,

give us courage.

That we must fly.

To let the sky know

That we long for harmonies, and buds opening in flowers,
That we are stronger for the longing.

To let the sky know,

We are alive.

Ana María Hernando

January 16th, 2024



FIG. 25



FIG. 26

SELECTED SOLO EXHIBITIONS

- 2023** *Ana María Hernando: New Work*, Robischon Gallery, Denver
Making a Mountain, Dairy Center for the Arts, Boulder
Flowering Eulogy, in commemoration of the 2021 King Soopers shooting, commissioned by the Office of Arts and Culture, City of Boulder
- 2022** *Geométrías tiernas*, Robischon Gallery, Denver
The Memory of Flowers, Sun Valley Museum of Art, Ketchum, Idaho
- 2021** *Fervor*, Denver Botanic Gardens
Present Box, Boulder Museum of Contemporary Art
- 2020** La Napoule Art Foundation, Château de La Napoule, Mandelieu-La Napoule, France
Star Flowers, Boulder Museum of Contemporary Art
- 2019** *Undomesticated*, Seidel City, Boulder
Flare, Glenarm Place, Denver
- 2016** *We Have Flowers / Tenemos flores*, Art Museum, University of Colorado Boulder
Knitting Ballet, Experiments in Public Art, Boulder
Flor presagiada por el agua, Robischon Gallery, Denver
- 2014** *The Illuminated Garden*, Marfa Contemporary, Marfa, Texas
- 2013** *The Illuminated Garden*, Oklahoma Contemporary, Oklahoma City
Day and Night: Paintings by Ana María Hernando, Denver Botanic Gardens
- 2012** *Ana María Hernando*, Robischon Gallery, Denver
- 2010** *When the Women Sing*, Kemper Museum of Contemporary Art, Kansas City, Missouri
- 2009** *Ana María Hernando: La montaña*, Museum of Contemporary Art Denver
- 2008** International Center of Bethlehem, West Bank/Palestine
- 2006** Tweed Museum of Art, University of Minnesota Duluth
Ana María Hernando: Works on Paper, Robischon Gallery, Denver

SELECTED GROUP EXHIBITIONS

- 2023** *Colorado Women to Watch*, Center for Visual Art, Metropolitan State University of Denver
Lush: Prolific Nature, Art Museum, University of Colorado Boulder
A Piece of Sea and Sky, Gallery Elle, Suvretta House, St. Moritz, Switzerland
Breakthroughs: A Celebration of RedLine at 15, Museum of Contemporary Art Denver
45 + Anniversary Exhibition Series: Part II, Robischon Gallery, Denver
Gravitropic, RedLine Contemporary Art Center, Denver
Narrative Threads: Fiber Art Today, Moody Center for the Arts, Rice University, Houston
- 2022** *Onward and Upward: Shark's Ink*, Art Museum, University of Colorado Boulder
- 2020** *The Golden Door*, Silvermine Galleries, New Canaan, Connecticut
Alive!, La Napoule Art Foundation, Château de La Napoule, Mandelieu-La Napoule, France
Pink Progression: Collaborations, Arvada Center, Colorado
Foreign Born, Dairy Arts Center, Boulder
- 2019** *Work by Ana María Hernando and Tadeo Muleiro*, Building Bridges Art Exchange, Los Angeles
Recalling Re/Call, Dairy Arts Center, Boulder
Colorado Abstract: Past, Present and Future, Arvada Center, Colorado
- 2018** *Re/Call* with Kenneth Robinson, Rocky Mountain Land Library and Redline Contemporary Art Center, Fairplay, Colorado.
Pink Progression, Center for Visual Art, Metropolitan State University of Denver
In/Sight, Sherry Leedy Contemporary, Open Spaces Biennial, Kansas City, Missouri
- 2017** *Las (H)adas*, Museo de las Américas, Denver

- 2016** *Impresión: Modern and Contemporary Latino Prints*, Robert and Elaine Stein Galleries, Wright State University, Dayton, Ohio
History of Visual Arts in Boulder, Boulder Museum of Contemporary Art
History of Visual Arts in Boulder, Macky Auditorium, University of Colorado Boulder
Crossing Borders, Dairy Arts Center, Boulder
- 2015** Biennial of the Americas, Museum of Contemporary Art Denver
Sculptured and 3-D Paper, 15th Street Gallery, Boulder
Gráficas Gallery, Nantucket, Massachusetts
- 2014** *Women Printmakers*, Regis University, Denver
- 2013** *Area Code*, Kemper Museum of Contemporary Art, Kansas City, Missouri
Ink Paper Scissors, Kimball Art Center, Park City, Utah
New Neon: Light, Paint, and Photography, Bedford Gallery, Leshner Center for the Arts, Walnut Creek, California
- 2012** *Fuera de la frontera*, Denver Arts & Venues, McNichols Civic Center Building, Denver
The Veil: Visible and Invisible Spaces (traveling exhibition, across United States)
- 2011** *The Big Reveal: New Acquisitions to the Permanent Collection*, Kemper Museum of Contemporary Art, Kansas City, Missouri
Piece by Piece, Art Bank Gallery, Washington, D.C.
Natural Beauty, Roswell Museum Invitational, Roswell, New Mexico
Altered Nature, Center for Visual Art, Metropolitan State College of Denver
- 2010** Denver Biennial
Shark's Ink: Works Published by Master Printer Bud Shark, Robert and Elaine Stein Galleries, Wright State University, Dayton, Ohio
- 2009** *Pure Pleasure*, Boulder Museum of Contemporary Art
Colorado Abstract, Center for Visual Art, Metropolitan State College of Denver
- 2008** *Giving Shelter and the Cradle Project*, 516 Arts, Albuquerque
- 2007** Hotel de Inmigrantes, Buenos Aires
Con Confection: Three Latin American Artists, Museo de las Américas, Denver
- 2006** *Best of Colorado*, Denver International Airport
Extended Remix: The Influence of Decades, Museum of Contemporary Art Denver

SELECTED AWARDS AND HONORS

- 2023** Joan Mitchell Fellowship
Community Project Grant, Arts Commission, City of Boulder
- 2021** S*Park Resource Artist-in-Residence at RedLine, Denver
First Place, Americas COVID-19 Memorial Juried Competition, Biennial of the Americas
- 2020** Prix Henry Clews, La Napoule Art Foundation
Boedecker Foundation Path to Excellence Grant
- 2019** Martha Kate Thomas Fund for Artists Grant
Artist Residency, Building Bridges Art Exchange, Los Angeles
- 2018** Artist Residency, Château de La Napoule, La Napoule Art Foundation, Mandelieu-La Napoule, France
- 2017** Boulder Arts Commission Professional Development Grant
Colorado Creative Industries Grant
- 2016** Elizabeth Firestone Graham Foundation Grant
- 2014** Neodata Grant for project *The Sea*
Artist Residency, Marfa Contemporary
- 2013** State of Colorado and National Endowment for the Arts Grant through Colorado Creative Industries
Boulder Arts Commission Grant
- 2010** Artist-in-Residence, Kemper Museum of Contemporary Art, Kansas City, Missouri
- 2009** Artist-in-Residence, Museum of Contemporary Art Denver
- 2008** Neodata Visual Artist Fellowship
- 2006** Artist-in-Residence, University of Minnesota Duluth
- 2005** Boulder Arts Commission Major Grant



FIG. 27

Support

Projects and initiatives for the twentieth anniversary of Madison Square Park Conservancy's art program in 2024 are funded by the following generous supporters.

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The Andy Warhol Foundation for the Visual Arts
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Acknowledgments

Madison Square Park Conservancy

Madison Square Park Conservancy is the not-for-profit organization whose mission is to protect, nurture, and enhance Madison Square Park, a dynamic 6.2-acre public green space, creating an environment that fosters moments of inspiration. The Conservancy is committed to engaging the community through its dynamic public art program, beautiful gardens, and inviting amenities. Madison Square Park Conservancy is licensed by the New York City Department of Parks & Recreation to manage Madison Square Park and is responsible for raising 100 percent of the funds necessary to operate the park, including the brilliant horticulture, park maintenance, sanitation, security, and free cultural programs for park visitors of all ages.

Eric L. Adams <i>Mayor</i> City of New York	Susan M. Donoghue <i>Commissioner</i> New York City Department of Parks & Recreation	Laurie Cumbo <i>Commissioner</i> Department of Cultural Affairs
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Land Acknowledgment

Madison Square Park is located on Lenapehoking, the ancestral homeland of the Lenape (Delaware) people. We recognize that this land was forcibly taken, resulting in the displacement and genocide of the Lenape (Delaware) Nations. Madison Square Park Conservancy respectfully acknowledges the Lenape (Delaware) people—past, present, and future—who continue to live, work, and connect to this land.

The Conservancy honors the Lenape (Delaware) people, the original stewards of this land, through our commitment to a series of sustainability and restoration initiatives. In the coming years, we aim to reduce our carbon imprint, promote sustainable land management, and reintroduce to the park species of fauna and flora indigenous to Lenapehoking.

For more information on Madison Square Park Conservancy and its programs, please visit madisonsquarepark.org

Madison Square Park Conservancy

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Public Programs

WEDNESDAYS, JANUARY 24, FEBRUARY 21, AND MARCH 6, 2024

Lunchtime Tours of *To Let the Sky Know* /

Dejar que el cielo sepa

Madison Square Park

MONDAY, FEBRUARY 5, 2024

"Textile Art Across Generations"

Panelists Ana María Hernando, Elaine Reichek, and
Jacqueline Surdell; moderator Julia Halperin

Sarabeth's Park Avenue South

WEDNESDAY, FEBRUARY 7, 2024

Workshop: Embroidery with Ana María Hernando

11 Madison Avenue

TUESDAY, MARCH 12, 2024

Conscious Loop / *Conciencia circular*

in partnership with Ballet Tech

Madison Square Park

SATURDAY, MARCH 16, 2024

Tour of *To Let the Sky Know* / *Dejar que el cielo sepa*

in Spanish

Madison Square Park



FIG. 28



FIG. 29



FIG. 30



FIG. 31

Madison Square Park Conservancy Exhibitions

2023	Sheila Pepe <i>My Neighbor's Garden</i> Shahzia Sikander <i>Havah . . . to breathe, air, life</i>
2022	Cristina Iglesias <i>Landscape and Memory</i> Hugh Hayden <i>Brier Patch</i>
2021	Maya Lin <i>Ghost Forest</i>
2020	Krzysztof Wodiczko <i>Monument</i> Abigail DeVille <i>Light of Freedom</i>
2019	Leonardo Drew <i>City in the Grass</i>
2018	Arlene Shechet <i>Full Steam Ahead</i> Diana Al-Hadid <i>Delirious Matter</i>
2017	Erwin Redl <i>Whiteout</i> Josiah McElheny <i>Prismatic Park</i>
2016	Martin Puryear <i>Big Bling</i>
2015	Teresita Fernández <i>Fata Morgana</i> 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 Fable, 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, the Public Art Fund presented exhibitions on behalf of the Campaign for the New Madison Square Park.

Photography and Figure Credits

Unless otherwise noted, all work is

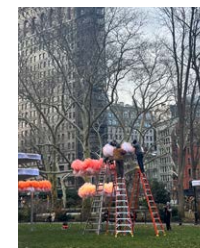
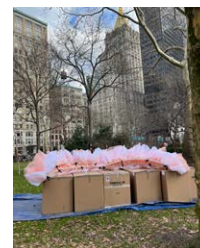
Ana María Hernando (Argentinean American, b. 1959)
To Let the Sky Know / Dejar que el cielo sepa, 2024

To Let the Sky Know / Dejar que el cielo sepa, 2024
Tulle, wood, aluminum
Fifteen parts, each up to 14 feet high x up to 10 feet wide
Collection the artist

A Spring of Wild Kindnesses / Un manantial de bondades agrestes, 2024
Tulle, wood, aluminum
Approximately 14 feet high
Collection the artist



FIGS. 3–5
Photo: Madison Square Park Conservancy



FIGS. 6–8
Photo: Madison Square Park Conservancy



COVER
Photo: Hunter Canning



BACK COVER
Photo: Rashmi Gill



FIG. 9
Photo: Hunter Canning



FIG. 10
Photo: Hunter Canning



FIG. 1
Photo: Elisabeth Bernstein

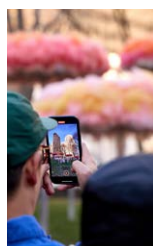


FIG. 2
Photo: Argenis Apolinario



FIG. 11
Photo: Elisabeth Bernstein



FIG. 12
Photo: Rashmi Gill



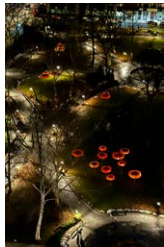
FIG. 13-14
Ana María Hernando
(Argentinean American, b. 1959)
Proposal for *To Let the Sky Know / Dejar que el cielo sepa*, 2023
Collection the artist
Photo: Wes Magyar



FIG. 15
Photo: Rashmi Gill



FIG. 16
Photo: Rashmi Gill



FIGS. 17-19
Photo: Elaine Martin

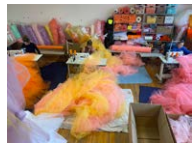


FIG. 20
Photo: Ana María Hernando



FIG. 21
Photo: Charlotte Janowski



FIG. 22
Photo: Hunter Canning



FIG. 23
Photo: Hunter Canning



FIG. 24
Photo: Elisabeth Bernstein



FIG. 25
Photo: Elisabeth Bernstein



FIG. 26
Photo: Elisabeth Bernstein



FIG. 27
Photo: Rashmi Gill



FIG. 28
Photo: Madison Square Park Conservancy



FIG. 29
Photo: Joseph Cassar



FIG. 30
Photo: Joseph Cassar



FIG. 31
Photo: Argenis Apolinario

