

Teresita Fernández
(Miami, 1968)

When Teresita Fernández chooses the photographs that document her works she usually favors those that include visitors. For the artist, the relationship with the eyes and body of each potential viewer represents the condition through which the work manifests itself and acquires meaning. As she has stated, quoting Gaston Bachelard, her intention is to provoke in viewers a condition of “inner immensity,” that expansion of the intimate space that emerges from the contemplation of familiar objects. This concept, which defines the experience of a daydream, capable of transporting someone from physical reality to a condition that approximates infinity, is fundamental to the poetics of the artist.

Nature, with its elements and variety of forms, represents for Fernández an ideal subject of investigation. Details of plants, flowers, but also dunes, clouds, rainbows, or glimpses of landscape, such as the surface of a lake or the depths of the sea, are evoked through plastic materials, whose technological origins free the works from any descriptive value. As a primordial element and conveyer of life, the artist often investigates water. In *Waterfall*, 2000, she makes use of a series of long strips of acrylic material in tones that change from white to azure to dark blue. Arranged in succession, like stills from a film, the strips come together to form the dynamic sequence of a waterfall. The optical response that the work evokes corresponds to a psychological stimulation on the basis of which the work becomes a place of memory and, at the same time, a realm for the projection of desire. Large in scale but intentionally almost two-dimensional, Fernández’s waterfall is simultaneously sculpture and drawing. If viewed frontally it occupies the entire visual field, but when analyzed in profile the work recalls a sheet of paper that rests precariously, on the verge of sliding off the wall. (MB)