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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 outsized 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
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
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.
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.” 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." 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.” 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
it more subtle and complex” by reframing our experience of color in everyday life. 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.” 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.” 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. Accessible and inclusive, the work was designed to generate physical, cinematic, and emotional experiences of color. 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. 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. 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.” 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.” 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.”

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.
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.

2 Quoted in Max-Pol Fouchet, Wifredo Lam (New York: Rizzoli, 1976), 189.

3 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.


5 Carlos Cruz-Diez, Reflexión sobre el color, (Caracas: FabriArt, 1989), 78. Translations from this book are by Carolina Freimanis.

6 Ibid., 12.

7 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).

8 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-Diez 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-Diez’s Public Works: The Power of Color,” in Gabriela Rangel, ed., Carlos Cruz-Diez: (In)Formed by Color (New York: Americas Society, 2008), 10-13.

9 For a discussion of the connection between Cruz-Diez’s work of this period and structural film, see Gabriela Rangel, “New Mythology,” in Gabriela Rangel, ed., Carlos Cruz-Diez: (In)Formed by Color (New York: Americas Society, 2008), 28.

10 Teresita Fernández, telephone interview with the author, November 20, 2015.

11 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.


13 Teresita Fernández, e-mail message to the author, December 3, 2015.

14 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 Maria 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
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
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<tr>
<th>Year</th>
<th>Location</th>
<th>Exhibition Name</th>
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<tr>
<td>2009</td>
<td>Lehmann Maupin, New York</td>
<td><em>Blind Landscape</em>, University of South Florida Contemporary Museum of Art, Tampa; Blanton Museum of Art, University of Texas, Austin; Museum of Contemporary Art, Cleveland</td>
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<td>2008</td>
<td>Beverly Reynolds Gallery, Richmond, VA</td>
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<td>2007</td>
<td>Lehmann Maupin, New York</td>
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<td>2005</td>
<td>Fabric Workshop and Museum, Philadelphia</td>
<td>Centro de Arte Contemporáneo de Málaga, Málaga, Spain</td>
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<td>2003</td>
<td>Masataka Hayakawa Gallery, Tokyo</td>
<td>Galleria in Arco, Turin</td>
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<td>2002</td>
<td>Lehmann Maupin, New York</td>
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<td>Castello di Rivoli, Turin</td>
<td>Galería Helga de Alvear, Madrid</td>
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<td>2000</td>
<td>James Kelly Contemporary, Santa Fe</td>
<td>SITE Santa Fe, Santa Fe</td>
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<td>1999</td>
<td>Borrowed Landscape, Deitch Projects, New York</td>
<td>MATRIX 182: Supernova, University of California, Berkeley Art Museum, Berkeley</td>
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<td>1998</td>
<td>Artpace, San Antonio, TX</td>
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<td>Corcoran Gallery of Art, Washington, DC</td>
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<td>1995</td>
<td><em>Real/More Real</em>, Museum of Contemporary Art, Miami</td>
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**COMMISSIONS AND SPECIAL PROJECTS**

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

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<td><em>Piece by Piece: Building a Collection, a Selection of Works from the Collection of Christy and William C. Gautreaux</em>, Kemper Museum of Contemporary Art, Kansas City, MO</td>
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<td></td>
<td><em>Horizon</em>, Lehmann Maupin, Hong Kong</td>
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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

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
Order, Chaos, and the Space Between: Contemporary Latin American Art from the Diane and Bruce Halle Collection, Phoenix Art Museum

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

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
The Parallax View, Lehmann Maupin, New York

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

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, Judy Rotenberg Gallery, Cambridge, MA
New Work, Reynolds Gallery, Richmond, VA

Mental Drawings, Galleria Alessandra Bonomo, Rome

Mining Glass, Museum of Glass, Tacoma, WA
Sculptors Drawing, Aspen Museum, Aspen, CO
The Sum of its Parts, Cheim & Read, New York

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

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

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

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

Globus 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

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

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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Bill de Blasio, Mayor of New York City
Anthony Shorris, First Deputy Mayor of New York City
Mitchell J. Silver, Commissioner,
New York City Department of Parks & Recreation
Tom Finkelpearl, Commissioner,
New York City Department of Cultural Affairs

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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LEHMANN MAUPIN

Anthony Meier Fine Arts


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ART COMMITTEE
David Berliner	Toby Devan Lewis
Dan Cameron	Danny Meyer
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Martin Friedman	Nancy Princenthal
Stacey Goergen	Debra Simon
Paul C. Ha

54.
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.
PREVIOUS MAD. SQ. ART. EXHIBITIONS.

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

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

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