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ANA TERESA FERNÁNDEZ: ERASURE
ARTIST'S SECOND SOLO EXHIBITION AT GALLERY WENDI NORRIS
MARCH 10 - APRIL 16, 2016

Thursday, March 10 at Gallery Wendi Norris

6-8PM: Opening Reception

Friday, April 1 at San Francisco Art Institute

4:30PM: Artist Talk, *Drawing Solutions*, Lecture Hall, 800 Chestnut Street



Ana Teresa Fernández, Erasure 1, 2016, oil on canvas, 72 x 98 inches

February 11, 2016 – San Francisco, CA – Gallery Wendi Norris is pleased to present *Erasure*, artist Ana Teresa Fernández' second solo exhibition at the gallery. The artist will be exhibiting her latest video, also titled *Erasure*, the film of a performance she enacted where she carefully painted her own body black until only glimpses of color remain visible. Additionally, she will be showing four new paintings produced in her characteristic hyperrealist style, as well as a new sculpture and text installation. One painting will depict a mouth, another shows eyes, another reveals arms, and the last shows the back of a head, all painted on rich, flat black backgrounds. The new sculpture, a unique piece, is a larger than life wooden ladder set atop destabilizing rockers. A text installation describing the act of listening will be embedded into the gallery wall. Each artwork represents a component of the human body, and together these separated pieces suggest a political body being torn apart.

The series of works that comprise *Erasure* derives from the 2014 disappearance of 43 young male students from Ayotzinapa, Mexico, who were presumably killed for staging protests that disrupted their small town. Fernández pays tribute to these people, still missing and unaccounted for, as she confronts us with contemporary stories of censorship, hinting that the lack of justice in the disappearance of the young men is intentional, due to governments who fail to protect or value the individual. Mimicking this

notion in her paintings, the carefully layered, matte black backgrounds of the paintings are absent of information—abstract ground that recalls black squares used on social media to obscure users’ profiles in solidarity with the disappeared young men.

The wooden sculpture is designed to look like a traditional Mexican ladder, suggestive of the underrepresented Mexican manual laborers in the United States who remain outside of popular discourse. Their precarious position and inability to advance socially—whether due to poverty, immigration status or other means of oppression—is reflected in the instability of the ladder. The text installation, which reads, “To hear is to let the sound wander all the way through the labyrinth of your ear; to listen is to travel the other way to meet it,” is made of mirrors inset into the wall.* With this body of work, Fernández responds to the political situation in Mexico and she continues her quest to give strength to the unheard and unseen, the powerless among us.

* Rebecca Solnit, from *The Faraway Nearby*, 2013.

ABOUT ANA TERESA FERNÁNDEZ

Born in 1981 in Tampico, Mexico, she lives and works in San Francisco. Through her work, she explores the politics of intersectionality and the ways it shapes personal identity, culture, and social rhetoric through painting, performance, and video. Her work illuminates the psychological and physical barriers that define gender, race, and class in Western society and the global south. In 2015 Fernández received widespread press coverage for restaging her 2011 performance *Borrando la Frontera*, where she painted the Mexico-United States border fence sky blue so that one can easily imagine the landscape without the barrier. Fernández has exhibited at Humboldt State University, Eureka, California; the Tijuana Biennial in Mexico; Snite Museum at Notre Dame University, Indiana; Yerba Buena Center for the Arts, San Francisco, and The Oakland Art Museum. Her large-scale *5W* public art project in San Francisco was awarded Best of the Bay by *7x7 Magazine* in 2013. The Headlands Center for the Arts granted Fernández the Tournesol Award and her films have been screened at festivals internationally. In 2015 Humboldt State University published a catalogue on her solo exhibition at the First Street Gallery titled *All or Nothing*.

ABOUT GALLERY WENDI NORRIS

Gallery Wendi Norris presents both a contemporary and Modern program that showcases a variety of artists working over many geographic locations and in a wide array of media. The gallery, located in downtown San Francisco, often shows two exhibitions simultaneously in order to encourage a re-contextualization of work by Modern artists while providing connections with the contemporary. Gallery Wendi Norris is active locally as well as internationally, working with individual collectors and museums alike in both primary and secondary markets. Founded with an emphasis on scholarship and education, the gallery produces researched exhibition catalogues, sponsors artist talks, hosts visiting academics, and engages in local public art projects, among other initiatives. Learn more at gallerywendinorris.com.
