In supernova, I wanted to use a completely implied, hypothetical space—that imagined underneath where the viewers and works are situated. Concentric circles surround, wrap, and absorb the viewer. 

Teresita Fernández

New York-based conceptual installation artist Teresita Fernández spent last summer on a fellowship at the American Academy in Rome. Beneath theスーパー supernova work at the Berkeley Art Museum, a temporary visit to the Sperlonga Cave in Sperlonga, a coastal city south of Rome. This ancient grotto-temple, that is, a synaesthetic and dauntingly full-composite, dates from the Augustan era, first century A.D. A coastal city south of Rome. This ancient grotto-triclinium, that is, a nymphaeum and banqueting hall combined, dates from the Augustan era, first century A.D. This ancient grotto-triclinium, that is, a nymphaeum and banqueting hall combined, dates from the Augustan era, first century A.D. A coastal city south of Rome. This ancient grotto-triclinium, that is, a nymphaeum and banqueting hall combined, dates from the Augustan era, first century A.D. A coastal city south of Rome. 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Teresita Fernández was born in 1968 in Miami, Florida. She attended Florida International University in Miami, where she received her Bachelor of Fine Arts in 1990, and earned a Master of Fine Arts in 1992 at the Art Institute of Chicago.

Selected Solo Exhibitions
- 2003 Project Room,兼Mori Art Museum, Tokyo, Japan
- 2003 Matsutani Harunobu: Kagei, Singo, Japan
- 2003 Guatemalan Magazine, Singo, Japan
- 2003 The Corcoran Gallery of Art, Washington, DC
- 2003 Heidi Zuckerman Jacobson

Selected Group Exhibitions
- 2003 "Wunderkammer," St. Louis Art Museum, St. Louis, MO
- 2003 "Tutti, Alcuni, La Memoria," San Paolo, Rome, Italy
- 2003 "Fernández, The Flower Power, Toronto, Canada"
- 2003 "Supernova," Boston, Massachusetts

Photo credit: Anson Seale.

Teresita Fernández will give an artist's talk on Sunday, December 5, 1999, at 3:00 p.m.

We welcome all works on wood, stone, glass, iron, and paper. Benefits to come.

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Supernova, 1999; (series 1-6), 1999.

In her artist's statement, Fernández refers to her works as "wood, stone, glass, iron, and paper. Benefits to come.

Please Note:

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- 2003 "South Florida Art in Motion," Margulies Scott Gallery, Miami Beach, FL


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