ON THE HORIZON
Saturday, June 20, 2020 | San Francisco, Ocean Beach
An installation of 16, 6-foot high acrylic resin cylinders filled with seawater standing at the edge of the ocean. You walk among them and appreciate the beauty of this suspended aqueous terrain as it refracts muted daylight. Later, as the sun sets on the horizon, the columns become illuminated from below, mysterious and inspiring in their material beauty. The sense of wonder is replaced by a growing understanding of the artist's intentions as waves break progressively higher on the beach, shifting the experience to a physical reminder that just as the tides ebb and flow each day, global sea level is also rising.

On June 20, 2020 in alliance with the summer solstice, Ana Teresa Fernández will inaugurate a participatory installation On the Horizon at San Francisco's Ocean Beach. Her intention is to materially and metaphorically represent the impact of climate change that is on the world's horizon. The project addresses the environmental outcome of greenhouse gas emissions, and international researcher's predictions that global temperatures will increase by as much as 9 degrees by the year 2100. This accelerating ecological condition will precipitate a sea level rise of more than 6.6 feet—the approximate height of the seawater-filled columns—affecting coastal areas locally and globally. Fernández explains her aspiration for individuals “to experience the relationship of their body to what the future will feel like and look like. We are in the present, posing with the future.”

On the Horizon is imagined as a collective endeavor, something shared that will be internalized and meaningful for participants. This artwork is not meant to intimidate or create anxiety, but rather to inspire, and evoke change through experiential, critical, and cooperative actions. Fernández's work manifests the premise that "space is one of the key ways in which the body perceives power relations" and describes her vision that “hopefully we can evolve to become more aware and proactive on our own and nature’s behalf, remembering that we have agency to make change. When individuals take a selfie in front of it and post it on social media, I hope they will see the possibility of their actions as needed to create that future.”

Fernández’s work is rooted in a historical lineage of artists that seek to mobilize and enact spaces of learning that are socially and relationally dynamic. She views those who take part as “active citizens having real concern about the subject at hand.” Her use of metaphoric water filled pillars allows for “radical speculations about how the future might be constituted. The convening of “speculative and playful conversations between individuals who would not generally speak together can be potentially transforming…with props taken seriously as performative knowledge making.”

By requesting individual’s participation in imagining the future, Fernández is asking them to acknowledge their own beliefs and feelings about sea level rise, and to create dialogue and share stories creatively contemplating how we can take action to begin to disrupt climate change in order to create the future we envision.

**ANA TERESA FERNÁNDEZ**

Ana Teresa Fernández’s work explores the politics of intersectionality through time-based actions and social gestures, translated into masterful oil and gouache paintings, installations and videos. Operating formally at the intersection of land art, performance and history painting, Fernández mines 21st-century feminism, post-colonial landscapes, and the psychological barriers to empathy. Fernández has exhibited at Denver Art Museum, CO; Nevada Museum of Art, Reno; Arizona State University Art Museum, Phoenix; the Grunwald Gallery at Indiana University, Bloomington, and The Oakland Museum of Art, CA, among others. Her work has been collected by institutions such as the Denver Art Museum, Nevada Museum of Art, and Kadist Art Foundation, San Francisco and Paris, among others. Gallery Wendi Norris presented a solo exhibition of her work in Miami titled, “Of Bodies and Borders” in November 2019, which traveled to the Grunwald Gallery at Indiana University Bloomington and was accompanied by a publication. This body of work was a highlight of the Scottsdale Museum of Contemporary Art’s exhibition, Counter-Landscapes: Performative Actions from the 1970s – Now, which closed in January 2020.

1 Margaret Kohn, Radical Space: building the house of the people (Ithaca: Cornell University Press, 2003).