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GALERIA DE LA RAZA | STUDIO 24 PRESENTS:

ECDISIS

A solo exhibition featuring sculptural works by Ana Teresa Fernández.
Dedicated to the women of Juárez



WHAT: *ECDISIS* is a sculpture-based exhibition and public billboard featuring works by Ana Teresa Fernandez that draw attention to the fragility and susceptibility of single women in towns along the U.S./Mexico border.

WHEN: Opening Reception: Saturday, October 25 @ 7:00 PM
Exhibition Dates: October 28 – January 10, 2009

WHERE: Galería de la Raza | Studio 24 - 2857 24th St. @ Bryant
Gallery Hours: Tues. 1-7 p.m., Wed. – Sat. 12 – 6 p.m.

WHO: *ECDISIS* features sculpture-based works by Ana Teresa Fernández.

Ecdysis

Ec"dy*sis\, n.; pl. Ecdyses. [NL., fr. Gr. 'e`kdysis a getting out, fr. 'ekdy`ein, to put off; 'ek out + dy`ein to enter.] (Biol.) The act of shedding, or casting off, an outer cuticular layer, as in the case of serpents, lobsters, etc.; a coming out; as, the ecdysis of the pupa from its shell; exuviation. [Spanish translation: Ecdicis]

(San Francisco, CA, October 15, 2008) Galería de la Raza is proud to present, *Ecdisis* [*ecdysis*], an exhibition of sculpture-based works by Ana Teresa Fernández. Working with a new medium, Fernández's sculptural works offer a compelling interpretation of the plight young women living in border towns by overlapping imagery inspired by urban and religious vernacular, as well as coming-of-age narratives and symbols. Fernández is one of the most interesting emerging Latino artists working in the San Francisco Bay Area today. In her brief career, she has achieved significant recognition from the field, such as the 2007 Tournesol Award from the Headlands Center for the Arts; a 2006 Headlands Residency; and a 2005 Murphy and Cadogan Fellowship, San Francisco Arts Commission, San Francisco, CA, among others.

Ecdisis is a timely project that seeks to continue raising awareness regarding the ongoing culture of violence towards young women in Juarez, Mexico. From 1992 to the present date, Juarez, Mexico, the mayor immigration processing city and a promise land for women to become self-sufficient and empowered, has documented more than 500 disappearances and murders of women. A trail of violence leaving children without a voice. The proposed project Ecdysis seeks to draw attention to the fragility and susceptibility of single women in the border towns and the girls orphaned by this violence.

Through *Ecdisis*, Fernández addresses the injustice and danger of the young women's plights, how their bodies are made to be targets and how they are misrepresented by the media. The project consists of a sculpture-based installation that include 6 sculptures depicting 7 to 10 year old girls. The artist produced molds using live models, specifically from 3 girls who are now orphans in Juarez, Mexico and 3 from girls that have immigrated and now live in the city of San Francisco. The sculptures incorporate elements that reference the vernacular architecture of 3rd world countries such as the broken glass on fences or borders as a most basic source of security to defend their private property. The sculpted bodies evoke the interrelation of the personal and urban mappings, that follow the work of other Mexican artists whose work recontextualize historic events to address today's polemics of identity, such as Marcos Ramirez with his "Trojan Horse" at Insite 97 and Julio Morales view on Orwell's novel, *1984* through the exhibition "There's gonna B Sorrow," exhibited at Galería in 2007.

Ecdisis will be exhibited at Galeria de la Raza. The presentation will display the sculptures in an atmosphere of isolation and anonymity. *Ecdisis* aims to trigger a

sense of intimacy with the viewer, creating one instance that diffuses a grand scale notion of social inequality down to an individual sculpture in front of him or her. The sculptures will speak of the individual body's fragility through isolation, body as vernacular architecture, the body as a border, and the body as a migratory landscape. Approximating "target" and "safe" bodies opens a discourse on parallel universes that exist today, through physical-anthropological engagement. What have these girls lost? How can they defend it? The goal is to ignite the broadest audience, through contemporary art, to speak and re-sensitize these issues today, to analyze the past, and open a dialogue of the repercussions of tomorrow.