Anaida Hernandez

Cover Page Footnote
This article is from an earlier iteration of Diálogo which had the subtitle "A Bilingual Journal." The publication is now titled "Diálogo: An Interdisciplinary Studies Journal."

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Anaida Hernández is well known in New York and Puerto Rico for her consciously use of prints, drawings, sculptures, installations, community and collaborative projects. Hernández holds a BA from the University of Puerto Rico/Mayagüez Campus and an MA from the Escuela San Carlos, Universidad Nacional Autónoma de Mexico, Mexico City. A highly influential artist she explores a variety of media and addresses issues of immigration, communication, domestic violence and other human rights issues. Her large-scale interactive project *Juegos ilegales/illegal Games* was exhibited at the New Museum of Contemporary Art, SOHO, New York in 1999 and traveled to the Santa Ana Grand Central Arts Center, California in January, 2000. *Juegos ilegales/illegal Games* involves a tunnel, chambers of space and lights effects to refer to the identity, the American dream and the journey of immigrants; there Hernández translates the practice of games of chance of the “game” of existence itself where the viewers/players can win or loose in the process. In addition to these achievements she conceived *Memories of Silence*, a community art project with elders at the Bronx Museum of the Arts, Bronx, NY and *Shared Secrets*, a collaborative project with immigrants at The Lower East Side Tenement Museum, New York. Her installations and sculptures display conceptual art, with interest in the idea behind the work and the intention of removing art from its normal context. Hernández often uses signs and symbols of mass culture such as wheels, boats, banal objects, horseshoes and used shoe soles to explore movement and communication creating an emblematic style that creates witty and accessible images which questions the identity, transit and communication between cultures. Preoccupied with the physical boundaries of the self she has experimented with materials such as cement, asphalt, steel, found objects and fabrics. Her playful sculptures, paintings, and prints are composed of simple physical elements and striking colors. The brilliant colors and symbols are typical of Hernández’ trademarks. She produces humorous compositions that incorporate a range of images: Statue of Liberty, key, dice, feet and others.

Since she moved to New York in 1997 Anaida Hernández has become an itinerant artist, continuously traveling from New York to Puerto Rico and elsewhere. Her art, like herself crosses many boundaries and disciplines. This is an excellent opportunity to see a sample of this artist’s trajectory in the innovation in the area of printmaking and the use of prints to address social issues.

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