



Anaida Hernández **Biography**

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M.F.A. Printmaking from San Carlos School, National Autonomous University of México (UNAM), CDMX, México, 1977.

B.A. Fine Arte from University of PR, Mayagüez Campus, Puerto Rico, 1974.

Anaida Hernández is a Puerto Rican - based contemporary artist. Hernández works in multiple interconnected media that range from large-scale installations, public art, sculpture, painting, engraving, mosaics, videos documentary and technology in various forms. Using a wide variety of materials, including concrete, metal, sand, fiber glass, wood, hand-made natural pigments and plants.

She has a trajectory of more than four decades known for her investigative, experimental and hybrid approach that incorporates the viewer in many of her works. Her experience is derived from her own biography that attests to her prolific career in the spaces in which she has lived: Puerto Rico, México and New York.

Hernández transforms the exhibition space with immersive and participatory installations that often surprise and move us. They are fantastic and playful spaces, paintings and objects to create a unique experience where are many senses and emotions.

The resulting hybrid format images examine ways in which human rights are globally threatened in the current times of conflict and vulnerability. Her artistic practice revolves around the transformation of power relations and

gender equality to provoke changes. "In my work I propose a way of exercising artistic practice as a space of rebellion, resistance and power".

Wikipedia:

https://es.wikipedia.org/wiki/Anaida_Hern%C3%A1ndez

Conceptual Affective Art

Anaida Hernández describes her art work as conceptually affective art. Hernández propose a "Conceptually Affective Art: an art form that is conceptually idea, in sequence and structure but includes with overwhelming centrality that symbolic **image of affection** that breaks with the purely intellectual concept and make room for a combination of the intellectual and the affective. This makes it more accessible, more inclusive, more active and more democratic. It is a work that is conceptual in its ideas and affective in the image of symbol". Interview with Anaida Hernández by Giannina Braschi, catalogue Anaida Hernández Riddle Me This, What Am I?, Page 20, 2001.

Recent art works at the XV Havana Biennial 2024 - 2025

PR R, Power, Resistant, Rebellion is Anaida's most recent large immersive installation, 2024, currently in exhibition at the XV Havana Biennial, La Habana, Cuba. in November 2024 to February 28, 2025, before, The University of Sagrado Corazón Art Gallery, San Juan, Puerto Rico, February, 2024. It is made up of a set of 53 pieces: 48 pictorial relieves sculptures, a mobile sculpture of 15 small-format sculptures and a large-format painting.

Curate by Emilia Quiñones Otal.

The exhibition is in response to a world burning with confusion and violence.

PR R, Power, Resistant, Rebelion is dedicated to women survivors of the violence of the patriarchal creed against women; it celebrates the achievements and feats of women. Anaida inspires through the flora and fauna of Puerto Rico, using images of birds, flowers and plants as a metaphor for power, resistance and the rebellion of women.

Anaida makes reference to the bright colors of sunsets, the diversity of the green of the mountains and the blue sky of Puerto Rico, her native Caribbean Island, and builds the surfaces of her paintings and pictorial sculptures in layers of acrylic that absorb and emanate light with a disturbing beauty.

Catalogue exhibition 15 La Habana Bienal, Cuba: <https://heyzine.com/flip-book/151e16f293.html>

Digital Faire Mondes, audio interview by Yolanda Wood, La Habana Bienal:
<https://fairemondes.com/biennale-de-la-havane-2024-2025/>

Adoquí: <https://eladoquintimes.com/2024/10/05/anaida-hernandez-lleva-rebelion-resistencia-y-poder-a-la-bienal-de-la-habana/>

Emblematic work. Hernández is considered by the critic one of the pioneers addressing the issue of violence against women and in contemporary Caribbean and Latin American art.

Until Death Do Us Part, 1992-1994, is an emblematic installation in the career of Hernández, on the theme of domestic violence. It has been presented in 5 countries of North and Central America, Caribbean and Europe, 7 cities and 9 museums, galleries and public spaces. History where it has been presented: 1994 in the Capitol of, San Juan, Puerto Rico; 1994 at IV Biennial of Havana, Museum of Fine Arts, Cuba (Havana Biennial); 1994 at Ludwig Forum Museum, Aachen, Germany; 1994 at Raices Gallery, San Juan, Puerto Rico; 1995 at the Museum of Art and Design, San José, Costa Rica, 1998 at the Lehman College Art Gallery, Bronx, NY; 2001 at the Hostos Community College Gallery, Bronx, NY; 2004 at the Museum of Art of Puerto Rico (MAPR) a solo exhibition, in the context of the mid - career exhibition Anaida Hernández, Código Secreto - (selection of works from 1994 to 2004). Currently it is part of the permanent collection.

Puerto Rico Art Museum:

<https://www.mapr.org/es/museo/proa/artista/hernandez-anaida>

Lehman College Art Gallery, Bronx, NY: <https://lehmagallery.org/anaida-hernandez-hasta-que-la-muerte-nos-separe-till-death-do-us-part/>

Artist - in - Residence. Anaida Hernández has been invited to international and national artist residencies to live and work in art centers for a period of one week to three years. These residencies focus on social practice by engaging communities with relevant projects through personal connections. Some of these artist residencies are: Printmaking project, Cal State Fullerton, Grand Central Arts Center, Santa Ana, California, USA, 2000; "Shared Secrets", collaborative installation project with the Museum's ESOL class, The Lower East Side Tenement Museum, New York, NY, 1999; "ID", Collaboration with the Emerging Elder Artists Group (EEAG), New Museum of Contemporary Art, New York, NY, 1999; Collaboration with Elder group, Bronx Museum, 1997; Muralistas de Escariche, Mural: "La Caída de Ícaro", Escariche, Guadalajara, Spain, 1987; Lino print set of 12, hand make paper project, "Caita's hands" Center for Innovative Print & Paper, Mason Gross School of the Arts, Rutgers University, New Jersey, USA; Video project and drawing mural "The truth and nothing but the truth", Museum of Contemporary Art of Puerto Rico, 2010; Prometeo Lab project of Art and Science, Caribbean University, Bayamón, PR, 2008 to 2011, among others.

International exhibitions.

Hernández participated in international exhibitions such as the Havana Biennial (1994 and 2024); Selection of the Havana Biennial, Ludwig Forum International Art Museum, Aachen, Germany (1994); Cuenca Biennial, Ecuador (1995); Santo Domingo Biennial, Dominican Republic (1990); Ibero-American Biennial, DCMX, México, 1997, among others.

She presented solo exhibitions at the New Museum, New York (1999); Museum of Art of Puerto Rico (2004); Museum of Contemporary Art of Art and Design, San José, Costa Rica (1995); Museum of Contemporary Art of Puerto Rico (2010); OAS Museum, Washington, DC, (1997); Grant Center Art Center Art Gallery, Cal State University (2000) and Lehman College Art Gallery, Bronx, NY (1997), among others.

Documentary / Films

Anaida is an award-winning director and producer of films and video documentaries presented at TV programs, festivals, universities and cultural centers.

Hernández uses techniques that reveal new and rich perspectives by incorporating powerful visual narratives, capturing characters in fortuitous encounters, interweaving archive material, including stop motion done by the artist; reaffirming the documentary as a means of powerful art to highlight the implications of social conflict that are often not seen.

Código Mágico Street, el andar de las mujeres, 2016, is a transatlantic film project of women's storyteller by women from Puerto Rico and Ecuador, commissioned by WIPR - (public television of Puerto Rico) in collaboration with the Galería Arte Actual, Universidad of Social Sciences FLACSO, Quito Ecuador. It explores the invisibility of women in official history. Anaida proposes walking adrift, as an aesthetic proposal and fortuitous encounters as symbolic actions. *Código Mágico Street* is currently being presented by WIPR-TV, Puerto Rico on its Web Site.

[Código Mágico Street : El Andar de las Mujeres en Quito - Arte Actual FLACSO](#)
[Código Mágico Street, el andar de las mujeres](#)
[Arte Actual Flacso en Vimeo](#)
[WIPR | Código Mágico Street Archives - WIPR](#)

José A. Alicea, grabador, papelerero, pajarero, Rumba Cultural Production, 2021; *Código Magic Street*, WIPR TV commission, 2013. Other works: Two minutes NY, WIPR Channel 6, TV program, PR, Emmy Award Nominee 2003 as director and producer; *The Time, memories of silence* (segment <http://www.youtube.com/watch?v=bKmenYG-ehI>), ICP

commission, San Juan Cinema Fest, Puerto Rico, Best Documentary, 2005. Anaida Hernández was selected by Puerto Rico Film Commission and Maramara Film to produce and direct Mike Amadeo, a segment of the award-winning documentary "10 in the music", 2009.

Dos Minutos NY, 2003 a series of 2 minutes a story teller of Puerto Ricans and Latinos, live and work in NYC. Commissioned by TV Channel 6, Puerto Rico. *Dos Minutos-NY* was nominated for two Emmy Suncoast Awards for Director and Production, 2003.

El Tiempo, memorias del Silencio, about DivEdCo a 50' years films. It was awarded Best Documentary 2005 in the San Juan Cinemafest, Puerto Rico.

Los Peloteros from documentary *El Tiempo*, memories of silence.(segment)
<http://www.youtube.com/watch?v=bKmenYG-ehl>

<http://www.80grados.net/cine-documental-en-la-umet/>

During her time in New York City (1996-2008)

Hernández exhibited in major museums and was involved in collaborative and community projects that create links between institutions, museums and communities. *Illegal Games*, 1999, a solo show of 4 interactive installations commissioned by the New Museum, NY. Hernández is the first Puerto Rican artist to have a solo exhibition in such a prestigious museum. This large-scale installation represents borders, one of the experiences of immigrants. Hernandez invites visitors to enter a disconcerting labyrinth of hallways and rooms to try their luck in games of fortune and thus experience life as the immigrant lives it. This metaphorical rite of passage reflects the difficult conditions endured by immigrants seeking the best life in another country.

<https://archive.newmuseum.org/exhibitions/321>

Review: <https://www.nytimes.com/1999/01/24/magazine/on-sunday-january-24-1999-art-imitates-life-real-games-real-people-play.html>

Awards, distinctions and recognitions

Hernández has represented Puerto Rico in international forums exhibitions where her achievements and commitment to the arts and education have been recognized. She has received multiple awards, distinctions and recognitions, among which are: Best installation of the year 1994 by the International Association of Art Critics, PR Chapter, for "Until death do us part"; Goya Silver Medal, Biennial of Engraving, 1996, México, for "The Disaster of Drug Trafficking"; Best Solo Exhibition for "Código Secreto", Puerto Rico Art Museum (MAPR), 2004; Pitirre Award, Best National Documentary, San Juan Cinema fest, 2005 for the documentary *The Times*, "LOS PELOTEROS" and "EL TIEMPO" at the Puerto Rican Film Series -

YouTube; Proclamations and recognitions of the Governor Sila María Calderón, 2004; Department of State, 2004; Women's Advocacy Office, 2004; Senate of Puerto Rico, 2004; Municipality of San Juan and Mayagüez cities, 2004, among other recognitions.

Educator

Hernández has a strong background and experience as an educator. For her academic achievements, artistic and extensive experience she has been invited on Brodsky Center, Rutgers University, NJ; Grand Center Art Center, Cal State University, Cal; Hostos Community College, CUNY, Bronx, NY; Lehman College, Bronx, NY; John Jay College, CUNY, NYC; Harvard University, Boston, Mass; Chicago Art Institute, Chicago, IL.; Caribbean University, Bayamón, PR, among others.

Support

Hernández's projects have received support from: La Havana Biennial, Cuba; Puerto Rico Film Commission; Channel 6 TV - PR public broadcasting; New Museum, NY; Contemporary Art Museum of Puerto Rico; Public Art Program of Puerto Rico; Puerto Rico Capitol, Senate and Representant; Women's Advocacy Office of PR; Hostos Community College, CUNY; Lilly's Foundation, Santander Bank; Institute of Puerto Rican Culture; Ludwig Forum Museum; David Rockefeller Center for Latin American Studies; Havana Biennial; Lehman College Art Gallery; John Jay Criminal College Art Gallery; Artist Residence Program at Brodsky Center; Jews Museum, Lower East Side, NY; Grant Center Art Center, Cal University; Robert Blackburn Workshop; Caribbean University, PR; Friends and art collectors and others.

Newspapers and magazines

Anaida's artwork has been reviewed in numerous newspaper and art magazines, among them, The New York Times: on Sunday, January 24, 1999 - Art Imitates Life (Real) Games (Real) People Play; [New York Times, 1998, Art One Show Ponders a Cause and the Other Reviews a Heritage - Buscar con Google](#); New York Times, 1998, Art One Show Ponders a Cause and the Other Reviews a Heritage: Google Art and culture. [New York Times, 1998, Art One Show Ponders a Cause and the Other Reviews a Heritage - Buscar con Google](#)
The World Bank, Washington, DC; Library of Congress, Washington, DC; Museum of Art and Design of San José, Costa Rica; Ludwig Forum Museum, Germany; Boston Museum; Art Museum of Puerto Rico (MAPR); Contemporary Art Museum of Puerto Rico, (MAC); Institute of Puerto Rican Culture , PR; Art Museum of the Americas; Organization of American States, Washington, DC; Fine Art Museum of Havana; Jerusalem City Hall, among others.