

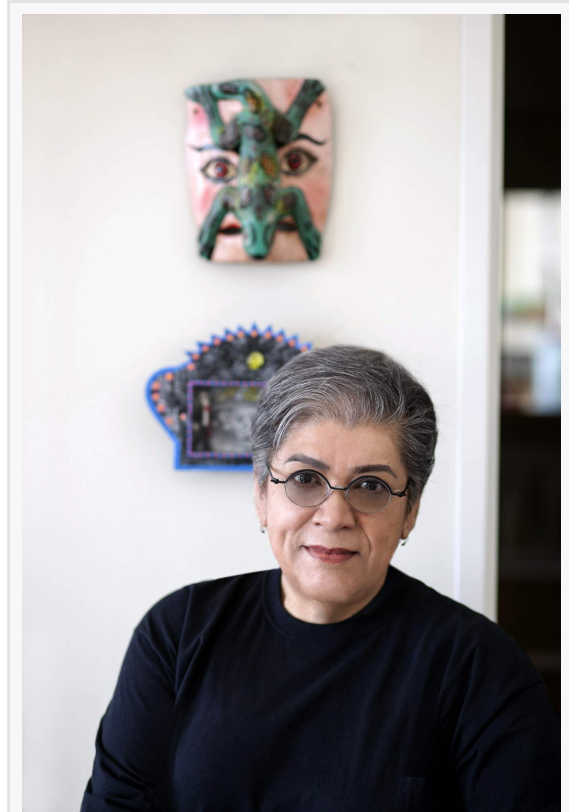
MOLAA PRESENTS A PANEL DISCUSSION ON THE WORK OF JUDITH HERNÁNDEZ: A DREAM IS THE SHADOW OF SOMETHING REAL

2-3.30pm SATURDAY FEBRUARY 9, 2019

LONG BEACH, CA, USA, February 6, 2019
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– The [Museum of Latin American Art \(MOLAA\)](#) presents a panel discussion on the work of artist [Judithe Hernandez](#). Joining Hernández are Dr. Charlene Villaseñor Black, Professor of Ibero-American Art and Chicano/a Studies at UCLA and Dr. Cristina Castellano González, Research Professor at Universidad de Guadalajara in Jalisco, Mexico. The discussion moderator is Betty Dávila, Executive Director of Self Help Graphics.

Hernández is the subject of MOLAA's current exhibition, *Judithe Hernández: A Dream is the Shadow of Something Real*, which runs until February 17 and is the Museum's first solo exhibition of a Chicana artist. It features over twenty-five works on paper as well as early sketchbooks that foreshadow Hernández's current work. The artwork and ephemera featured in this exhibition are drawn from the MOLAA's own collection, the artist's studio and archives, and loans from the El Paso Museum of Art and private collectors.



The immensely talented Judithe Hernandez

Judithe Hernández was born in Los Angeles and was the only female member of Los Four, the seminal and influential collective of artists who helped launch the Chicano Art and Los Angeles Mural Movements of the 1960s and 70s. Alongside Carlos Almaraz, Beto de la Rocha, Gilbert Lujan and Frank Romero, she painted collaborative murals that celebrated the vitality of their shared Mexican heritage and her presence in the group challenged the conventions of a male-dominated field. Hernández is regarded as one of the important visual artists of the period, has exhibited extensively in the United States, Europe, and Mexico, and continues to chart an unprecedented path as an artist, educator and community leader.

A Dream is the Shadow of Something Real includes a selection of ephemera gathered throughout the artist's career: photographs by the artist documenting the 1973 LA Walkouts shed light on moments in US history that shaped her worldview; postcards, catalogues, correspondence, and illustrations all reflect the national and international reach of Chicano art, and her direct participation in those dialogues.

Hernández says: "Like so many Latino artists, I have drawn from the wealth of my cultural

inheritance to describe visually who we are, what we value, how we define beauty, and to assert the belief that the artist as citizen has the responsibility to give a voice to the issues affecting the disenfranchised of our society.”

As a solo artist, Hernández has developed over forty years, a rich and intimate studio practice, which at least parallels her large-scale public art commissions. Working primarily in pastel, a demanding medium, Hernández’s sweeping renderings display her masterful draftsmanship, her bold use of color, and her poetic treatment of the figure. Her evocative portraits of women navigating invented landscapes are enshrouded in symbols and shadows from a vast lexicon of ancient world cultures, current events, and dreams.

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About the Museum of Latin American Art (MOLAA)

The Museum of Latin American Art (MOLAA) was founded in 1996 in Long Beach, California and serves the greater Los Angeles area. MOLAA is the only museum in the United States dedicated to modern and contemporary Latin American and Latino art. In 2007, MOLAA unveiled its newly renovated and expanded campus designed by prominent Mexican architect, Manuel Rosen. The expansion more than doubled the Museum's size, adding a 15,000-square foot sculpture garden. With its physical expansion complete, MOLAA’s focus is on strengthening its collection, which now includes over 1,600 works of art and maintaining its position as a multidisciplinary institution providing cross-cultural dialogue.

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