

JILLIAN HERNANDEZ, Ph.D.

Curriculum Vitae

Academic Positions

Associate Professor, 2021-present

Assistant Professor, 2018-2021
Center for Gender, Sexualities, and Women's Studies
University of Florida
jillianhernandez@ufl.edu

Assistant Professor, 2013-2018

Ethnic Studies Department and Critical Gender Studies Program
University of California, San Diego

Education

Rutgers, The State University of New Jersey

Ph.D. Women's and Gender Studies, 2013

M.A. Women's and Gender Studies, 2012

Florida International University

B.A. Art History (Anthropology Minor), 2006
Women's Studies Certificate

Research Specialties

Gender, Race, and Sexuality Studies/Contemporary Art History/Performance Studies/Visual and Popular Cultures/Black and Latinx Studies/Ethnic Studies/Critical Girlhood Studies/Media and Cultural Studies/Hip Hop Feminisms/Theories, Politics, and Poetics of the Body/Beauty Cultures

Publications

- Book

Hernandez, Jillian. *Aesthetics of Excess: The Art and Politics of Black and Latina Embodiment*, Duke University Press, 2020

Honorable Mention, John Hope Franklin Prize for Most Outstanding Book Published in American Studies, American Studies Association, 2021

Honorable Mention, Emily Toth Award for Best Single Work in Women's Studies, Popular Culture Association

- Peer-reviewed articles

Hernandez, Jillian. "Radical Pink: The Aesthetics of Visionary Black Girlhood in Sadie Barnette's 'Dear 1968...' and *Black Sky*." *Visual Arts Research* Vol. 47, No. 1, 2021

Hernandez, Jillian. "Fugitive State: Toward a Cimarrona Approach to Florida Cultural Studies." *Departures in Critical Qualitative Research*, Vol. 10, No. 2, 2021

Hernandez, Jillian. "[Racialized Sexuality](#)." In *Oxford Research Encyclopedia of Literature*. Oxford University Press. Article published February 2020.

doi:<http://dx.doi.org/10.1093/acrefore/9780190201098.013.346>

Jin Haritaworn, Paola Bacchetta, Fatima El-Tayeb, S.A. Smythe, Jillian Hernandez, Tiffany Willoughby-Herard, and Vanessa Thompson. "Queer of Color Spacemaking in and Beyond the Academic Industrial Complex," *Journal of Critical Ethnic Studies*, Vol. 4, No. 1, 2019

Hernandez, Jillian. "Beauty Marks: The Latinx Surfaces of Loving, Becoming, and Mourning," *Women and Performance: A Journal of Feminist Theory*, Vol. 28, No. 1, 2018

Hernandez, Jillian. "The Ambivalent Grotesque: Reading Black Women's Erotic Corporeality in Wangechi Mutu's Work," *Signs: Journal of Women in Culture and Society*, Vol. 42, No. 2, 2017

Christina Carney, Jillian Hernandez and Anya M. Wallace. "Sexual Knowledge and Practiced Feminisms: On Moral Panic, Black Girlhoods, and Hip Hop," *Journal of Popular Music Culture*, Vol. 28, Issue 4, 2016

Jillian Hernandez, Jennifer Nash, Ariane Cruz, Xavier Liverman, Kaila Story, and Mali Collins-White. "Disruptions in Respectability: A Roundtable" *Souls: A Critical Journal of Black Politics, Culture, and Society*, Vol. 18, Issues 2-4, 2016

Hernandez, Jillian. "Carnal Teachings: Raunch Aesthetics as Queer Feminist Pedagogies in Yo! Majesty's Hip Hop Practice," *Women and Performance: A Journal of Feminist Theory* 24 (1), 2014.

Susan Richmond and Jillian Hernandez. "Sexing Sculpture: New Approaches to Theorizing the Object" (editors' introduction), *Art Journal* Winter, 2014

Hernandez, Jillian. "Meditations on the Multiple: On Plural Subjectivity and Gender in Recent New Media Art Practice." *Lateral, Journal of the Cultural Studies Association* 1 (2):

<http://lateral.culturalstudiesassociation.org/issue2/theory/hernandez/>.

Special issue "In Search of Digital Feminisms" edited by Katherine Behar and Silvia Ruzanka, 2013.

Hernandez, Jillian. "Miss, You Look Like a Bratz Doll: On Chonga Girls and Sexual-Aesthetic Excess." *National Women's Studies Association (NWSA) Journal* 21 (3): 63-91, 2009. Special issue on Latina Sexualities edited by Lourdes Torres and Lorena Garcia.

- Book chapters

Hernandez, Jillian. “Chongivity Activity: Latinx Hyperfemininity as Iconography, Performance, and Praxis of Belonging,” in *Critical Dialogues in Latinx Studies*. Edited by Ana Y. Ramos Zayas and Mérida M. Rúa. New York: New York University Press, 2021. [PEER REVIEWED]

Jillian Hernandez and Anya M. Wallace. “The Book of Joy: A Creative Archive of Young Queer Black Women’s Pleasures”, in *Black Sexual Economies: Race and Sex in a Culture of Capital*. Edited by Adrienne D. Davis and the BSE Collective. Urbana, Chicago, and Springfield: University of Illinois Press, 2019 [PEER REVIEWED]

Hernandez, Jillian. “‘Chongas’ in the Media: The Sexual Politics of Latina Girls’ Hypervisibility” in *Girls’ Sexuality in the Media*. Edited by Kate Harper and Vera Lopez. New York: Peter Lang, 2013. [EDITOR REVIEWED]

Hernandez, Jillian. “Makeup on the Face of the Father: Recent Work by Rachel Lachowicz” in *Rachel Lachowicz*. New York: Marquand Books/Distributed Art Publishers, 2013. [EDITOR REVIEWED]

Hernandez, Jillian. “On Visual Politics and Poetics: Incarcerated Girls and Women Artists” in *Razor Wire Women: Prisoners, Activists, Scholars, and Artists*. Edited by Jodie Michelle Lawston and Ashley E. Lucas. Albany, NY: State University of New York (SUNY) Press, 2011. [PEER REVIEWED]

Hernandez, Jillian. “Performing Identity in Miami: A Case Study of Women Artists” in *Florida Without Borders: Women at the Intersections of the Local and the Global*. Edited by Sharon Kay Masters, Judy A. Hayden, and Kim Vaz. Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 2008. [EDITOR REVIEWED]

- Creative writings, media articles, and reviews

Hernandez, Jillian. “There is Power in Our Latina Aesthetics—Ask These Chongas, Cholas, and Around-the-Way Femmes.” Refinery29, August 27th, 2022

Hernandez, Jillian. “Healing Perreo: DJ Sad Boy’s Queer Femme Ministry.” *Journal of Popular Music Studies* Vol. 34, No. 1 (38-43), 2022 [EDITOR REVIEWED]

Hernandez, Jillian. (Exhibition Review) Per(sister): Incarcerated Women of Louisiana. *CAA Reviews* (College Art Association), December 18th, 2019. http://caareviews.org/reviews/3627#.Xlw8_RNKhHQ [EDITOR REVIEWED]

Hernandez, Jillian. “Raunch Aesthetics as Visceral Address: (MORE) Notes from a Voluptuary,” *Pastelegram* (Online Issue 11), <http://pastelegram.org/y/kegels-for-hegel/raunch-aesthetics>, Special Issue, “Sexing Up Social Theory,” 2015 [EDITOR REVIEWED]

Hernandez, Jillian and Anya M. Wallace. “Nicki Minaj and Pretty Taking All Fades: Performing the Erotics of Feminist Solidarity,” *The Feminist Wire*, March 6, 2014 <http://thefeministwire.com/2014/03/minaj-erotics/> [EDITOR REVIEWED]

Hernandez, Jillian. (Book review) “Disruptive Girlhoods” in *Feminist Collections: A Quarterly of Women’s Studies Resources* 28 (4): 23-28, 2007. [EDITOR REVIEWED]

Curatorial Work

Liberatory Adornment: Pamela Council, Yvette Mayorga, Kenya (Robinson), Flaten Art Museum at St. Olaf College (Northfield, MN), November 5, 2021-January 23, 2022.

Let’s Talk About Nicki Minaj: A Rococo Side-Show Salon, Space Mountain, Miami, July 24, 2014

Disorientalism: Ready Mix, Girls Club, Fort Lauderdale—FL, May 2013

Disorientalism: Brown Bagging, Performance at Museum of Contemporary Art (MOCA), North Miami, May 29, 2013

Everyday Charms, O Cinema, Miami, December 2011—January 2012

Prettier Than Everything, Fountain Art Fair Miami, December 2011

Losing Yourself in the 21st Century (co-curated with Cathy Byrd and Susan Richmond) Georgia State University Welch Gallery, Atlanta, October-December 2009; Maryland Art Place, Baltimore, February-March 2010

LANDMARKS: Works by Ali Prosch and the GisMo Collective, New Jersey City University—Lemmerman Gallery, March 16—April 15, 2009

MOD 11: Discourses with Incarcerated Girls, Bas/Fisher Invitational, Miami, October 13--November 11, 2007

Craft Women and Rebel Grrrls: Selections from the Permanent Collection, Museum of Contemporary Art (MOCA), North Miami, March 10--June 25, 2007

Editorships

(Co-edited with Susan Richmond) Forum, “Sexing Sculpture: New Approaches to Theorizing the Object,” *Art Journal*, Winter 2014

Films for the Feminist Classroom 4 (1): http://www.signs.rutgers.edu/issue_4_1.html, 2012.
(a project of *Signs: Journal of Women in Culture and Society*)

Films for the Feminist Classroom 3 (2): http://www.signs.rutgers.edu/issue_3-2.html, 2011.

Films for the Feminist Classroom 3 (1): http://www.signs.rutgers.edu/issue_3-1.html, 2011.

“Explicit Educations: The Pedagogical Ethics of Utilizing Sexually Explicit Films in the Feminist Classroom.” *Films for the Feminist Classroom* 2 (2): http://www.signs.rutgers.edu/issue_2-2.html, 2010.

“Introduction, Explicit Educations: The Pedagogical Ethics of Utilizing Sexually Explicit Films in the Feminist Classroom.” *Films for the Feminist Classroom* 2 (2): http://www.signs.rutgers.edu/issue_2-2.html, 2010 (a project of *Signs: Journal of Women in Culture and Society*)

Films for the Feminist Classroom 2 (2): http://www.signs.rutgers.edu/issue_2-2.html, 2010.

Selected Fellowships, Honors, Awards, and Grants

Getty Scholar Grant, Getty Research Institute (Spring 2022)

Teacher of the Year Award, College of Liberal Arts and Sciences, University of Florida, 2022

Honorable Mention, John Hope Franklin Prize for Most Outstanding Book Published in American Studies, American Studies Association, 2021

Honorable Mention, Emily Toth Award for Best Single Work in Women’s Studies for *Aesthetics of Excess*, 2021

Center for Gender, Sexualities, and Women’s Studies Research Madelyn Lockhart Faculty Fellowship, 2020

Humanities Scholarship Enhancement Grant, College of Liberal Arts and Sciences, University of Florida, 2019

Inclusive Excellence Award, University of California, San Diego, 2017

University of California Humanities Research Institute (UCHRI) Residential Research Group Fellowship, 2016

Frontiers of Innovation Grant, University of California, San Diego, 2016 and 2017

Outstanding Mentor Award, Academic Enrichment Program, University of California, San Diego, 2015

Hellman Fellowship, 2014-2015

Honorable Mention, Latino Studies Section of Latin American Studies Association Best Article Award for “ ‘Chongas’ in the Media: The Ethno-Sexual Politics of Latina Girls’ Hypervisibility,” 2014

Finalist, Ralph Henry Gabriel Dissertation Prize, American Studies Association, 2013

Dissertation Fellowship, American Association of University Women (AAUW), 2012-2013

Youth Development Award, URGENT, Inc. (Urban Renewal Greater Enhancement National Team)—Overtown--Miami, FL, 2012

Honorable Mention, Ford Foundation Dissertation Fellowship, 2011

Graduate Scholarship, National Women's Studies Association (NWSA), 2010

Diversity Fellowship, American Association of Museums (AAM), 2004

Invited Lectures and Presentations

Keynote Address, "High Maintenance: Radical Femininity in Recent Black and Latina Art," Women's and Gender Studies Annual Conference, Texas Tech University, April 22nd, 2022

Panelist for "Conversation on Sound and Power," Locust Projects, March 30th, 2022

"High Maintenance: Radical Femininity and the Transmutation of Value," Getty Research Institute, Los Angeles, February 7th, 2022

Panelist for "Excess", November 10th, 2021, Bureau of General Services, Queer Division, New York

Moderator, "BLACK OF ENTITLEMENT," November 5th, 2021, Flaten Art Museum, Northfield, MN

Panelist on Contemporary Culture, October 1st, 2021, Universidad del Norte, Barranquilla, Colombia

Panelist for Shift, Shimmy, Pivot, September 29th, 2021, Miami Book Fair and Hanan Arts Miami

"Liberatory Adornment: Autonomy and Erotics in Black and Latina Self-Fashioning," October 23rd, 2021, Southwestern University

"Liberatory Adornment: Autonomy and Erotics in Black and Latina Self-Fashioning," September 23rd, 2021, University of Southern California

Moderator for panel discussion on "Sanctuary" performance, May 19th, 2021, Jordan Schnitzer Museum of Art, University of Oregon, Eugene

"From Aesthetics of Excess to High Maintenance," Visiting Artist Lecture, University of California, San Diego, April 30th, 2021

"Our Bodies Are Art: Racialized Sexuality, Class, and the Power of Aesthetic Excess," Rutgers University, March 22nd, 2021

"Aesthetics of Excess: The Art and Politics of Black and Latina Embodiment," University of Colorado, Boulder, March 16th, 2021

"Our Bodies Are Art," (Virtual), University of California, San Diego, March 5th, 2021

"Marking Time: Chosen Family Talks," (Virtual), Museum of Modern Art PS1, March 4th, 2021

"Marking Time in Miami: Incarcerated Girls and Women Artists," (Virtual), Bas Fisher Invitational, February 16th, 2021

“Radical Rococo,” (Virtual), Macalester College, November 17th, 2020

“The Power of Aesthetic Excess: Reading Black and Latina Embodiment in Miami,” (Virtual), Florida International University, October 29th, 2020

“Aesthetics of Excess: The Art and Politics of Black and Latina Embodiment,” (Virtual), Virginia Commonwealth University, October 24th, 2020

Plenary Speaker for Cátedra Global, “ ‘You Could See Me, You Could Read Me’: Shaping Latina Gender and Class through Hypervisible Chonga Bodies,” Universidad del Norte, Barranquilla, Colombia, August 28th, 2019

“The Revolution Will Be Pink: Art, Protest, and the Power of Femme of Color Aesthetics,” University of Illinois, Urbana-Champaign, April 12th, 2019

“Aesthetics of Excess and the Politics of Art World Gentrification in Miami,” University of Florida, January 16th, 2018

Plenary Speaker, “Aesthetics of Excess and the Politics of Art World Gentrification in Miami,” Symposium on the Art and Sound of Displacement, University of Illinois, Urbana-Champaign, April 13th, 2017

Panelist, “Intersectionality,” San Diego Art Institute, March 6th, 2017

Lecture, “Raunch Aesthetics,” Brown University, February 23rd, 2017

Lecture, “Incarnations of Fakery: The Race, Gender, and Sexuality Politics of Nicki Minaj’s Rococo Aesthetics,” Saddleback College, February 14th, 2017

“Queering Latinidad on Social Media” (Workshop inspired by the Latinx youth blogger Lohanthony) Williams College, October 18th, 2016

Panelist, Roundtable on Black Feminist and Queer Cultural Production.
Black/Feminist/Lesbian/Queer/Trans* Cultural Production: A Symposium Honoring the 20th Anniversary of Cheryl Dunye’s “The Watermelon Woman,” San Francisco State University, September 24, 2016

Plenary Performance Lecture (with Nereida Garcia Ferraz and Anya Wallace): “Visualizing Bodies/Space: A Performative Picture of Justice-Involved Women and Girls in Miami, Florida,” Sculpture X conference, Columbus College of Art and Design, October 11, 2014

“SC Conversations: Sexing Sculpture,” SculptureCenter, Long Island City, New York, March 7, 2014

Keynote Address: “Critical Excesses: Women Artists and Girls of Color Crafting Sexual Bodies,” Women and Girls in Georgia Conference, University of Georgia, October 19, 2013

“‘You Could See Me, You Could Read Me’: Negotiating Latina Sexualities, Race, and Class through Hypervisible ‘Chonga’ Girl Bodies,” University of California-San Diego, January 23, 2013

“Young Women of Color Crafting Sexual Bodies: On Racial Aesthetics and Class Policing,” Washington University in St. Louis, January 18, 2013

Selected Conference Presentations

“The Booty Don’t Lie, or, Why Museums Need Black Femme Freakery,” EXHIBITIONISM: Sexuality at the Museum (virtual), December 9th, 2021

“Chongivity Activity: Latinx Hyperfemininity as Iconography, Performance, and Praxis of Belonging.” La Chola Conference (Virtual), April 23, 2021

“Pleasure, Performance, and Perrero: Witnessing Pop Iconicity and Survival from Walter Mercado to Bad Bunny.” National Association for Chicana and Chicano Studies (Virtual), April 16, 2021

“Stanning Our Girlhoods: Black and Latina Girls, Pop Music, and Embodied Knowledges,” (Virtual), POPCON at the Museum of Pop Culture, Seattle, September 9, 2020

“Black Redactions and Annotations in Pink: Sadie Barnette’s “Dear 1968...” as Revolutionary Daughtering.” College Art Association Conference, Chicago, IL, February 12, 2020

Authors Meets Critics Session for *Graffiti Grrlz: Performing Feminism in the Hip Hop Diaspora*, National Women’s Studies Association Conference, San Francisco, CA, November 15, 2019

“Dreaming Together in Pink: The Aesthetic and Political Spirit of Femme of Color Rococo,” National Women’s Studies Association Conference, San Francisco, CA, November 16, 2019

“Spectacular Cimmarones: Thinking Black and Latina Aesthetics through a Miami Lens,” Black Portraiture[s] V: Memory and the Archive Past. Present. Future. New York, NY, October 18, 2019

“CHILE BYE!: A Workshop on Knowledge Production, Academia and Routes of Disidentification,” National Women’s Studies Association Conference, Atlanta, GA, November 10, 2018

(Roundtable with Leticia Alvarado, Karen Jaime, Ana-Maurine Lara, and Anya Wallace), “Black Sugar/Azúcar Negra: Thinking Latinidad, Blackness, and Latinx Anti-Blackness Through Diasporic Queer and Feminist Art,” National Women’s Studies Association Conference, Atlanta, GA, November 8, 2018

“Voluptuous Pink: The Creative Erotics of Latinx Surface,” Race/Sex/Power Conference, Roosevelt University, Chicago, IL, April 6, 2018

“Stealing Mangos: The Politics of Art World Gentrification in Miami,” Black Portraits Conference IV: The Color of Silence, Harvard University, Cambridge, MA, March 23, 2018

“Petty, Porno, & Pink: Queer/Feminist/Trans Cultural Workers of Color and Radical Praxis Beyond Crisis,” College Art Association Conference, Los Angeles, CA, February 23, 2018

“Memes and Moral Panics: Social Media, Respectability Politics, and Black Girlhood,” National Women's Studies Association annual conference, Montreal, Canada, November 12, 2016

“#thenickipedagogy: Workshopping the Radical Feminist Politics of Nicki Minaj,” National Women's Studies Association annual conference, Montreal, Canada, November 11, 2016

“Carnal Politics: Raunch Theory and Practice” Latina/o Studies Association: Deliberating Latina/o Studies: Promiscuity, Incivility, and (Un)Disciplinarity, Pasadena, California, July 8, 2016

“Lohanthony’s Twerk: Queering Latinidad Online” Latina/o Studies Association: Deliberating Latina/o Studies: Promiscuity, Incivility, and (Un)Disciplinarity, Pasadena, California, July 7, 2016

“Politics of Pink: Theorizing Nicki Minaj’s Rococo Aesthetics,” Black Portraits II: Imaging the Black Body and Re-Staging Histories, New York University Villa la Pietra and Odeon, Florence, Italy, May 30, 2015

Roundtable (with Ruth Nicole Brown and Anya Wallace): “Transgressive Grooves, A Mixtape: On Art, Method, and Pleasure in Practicing Research with Girls,” National Women’s Studies Association Conference, San Juan, PR, November 15, 2014

“Embodying Grotesque Neoliberalism: The Corporeal Excess of Entrepreneurship in ‘Cubalandia,’” National Women’s Studies Association Conference, San Juan, PR, November 15, 2014

Performative Lecture (with Nereida Garcia Ferraz and Anya Wallace) “Visualizing Bodies/Space: A Performative Picture of Justice-Involved Women and Girls in Miami, Florida,” Marking Time: Prison Arts and Activism Conference, Rutgers University, New Brunswick, NJ, October 9, 2014

“Chongalicious Style: The Queer Politics of Latina Girls’ Sexual-Aesthetic Excesses,” Latin American Studies Association Conference, Chicago, IL, May 23, 2014

“Racial Fetish as Racial Pleasure?: Reading Race-Positive Pornographies in Wangechi Mutu’s *The Ark Collection*,” College Art Association Conference, Chicago, IL, February 12, 2014

“Politics of Pink: Theorizing Nicki Minaj’s Rococo Aesthetics,” Hip Hop and Punk Feminisms Conference, University of Illinois at Urbana-Champaign, December 5, 2013

“Style Blues: Young Black Lesbians Theorize Masculinity,” Black Sexual Economies Conference, Washington University in St. Louis, September 27, 2013

Professional Affiliations

National Women’s Studies Association (NWSA)

American Studies Association (ASA)

College Art Association (CAA)

Latin American Studies Association (LASA)

Service to the Field

Peer review for University of Texas Press (book manuscript), 2021

Peer review, *Sociology of Race and Ethnicity*, 2022

Peer review, *Feminist Media Studies*, 2021

Peer review, *Fashion, Style, and Popular Culture*, 2021

Peer review, *American Quarterly*, 2021

Peer review, *Latino Studies*, 2021

Peer review, *Feminist Formations*, 2021

Peer review, *The Black Scholar*, 2020

Peer review, *Feminist Formations*, 2020

Peer review, *Journal of Popular Music Studies*, 2018

Peer review, *Critical Studies in Media Communication*, 2017

Peer review, *Journal of the Critical Ethnic Studies Association*, 2016

Peer review, *Departures in Critical Qualitative Research* (2 manuscripts), 2016

Peer review, *Critical Studies in Media Communication*, 2015

Peer review, *Rhizomes: Cultural Studies in Emerging Knowledge*, 2015

Peer review, *Sex Education*, 2015

Peer review, *Women and Performance: A Journal of Feminist Theory*, 2014

Conference Co-Organizer, 2nd Annual Girls Summit, Museum of Contemporary Art (North Miami, Florida), May 29-31, 2013

Peer review, *Feminist Formations* journal, 2013

Peer review, *Journal for Social Action in Counseling and Psychology*, 2013

Lecture Series Organizer, *Latina Women and the Body*, Museum of Contemporary Art (North Miami, Florida) in partnership with Florida International University's Women's Studies Center, October 3, 10, and 17, 2012

Conference Organizer, Museum of Contemporary Art (North Miami, Florida) Girls Summit, “Creative Approaches to Girls’ Education,” May 4, 2012

Jury, *Optic Nerve* Film and Video Festival, Museum of Contemporary Art (MOCA), North Miami, August 2012

Peer review, *Feminism and Psychology*, 2011

Jury, *Optic Nerve* Film and Video Festival, Museum of Contemporary Art (MOCA), North Miami, August 2011

2009—2012: Editorial Collective, Films for the Feminist Classroom, a project of *Signs: Journal of Women in Culture and Society*

2007—2009: Chapter’s Council Board Member, Women’s Caucus for Art

Courses Taught

- Undergraduate

Making Culture
 Latinx Sexualities
 Latina Issues in Cultural Production
 Social Justice Praxis
 Gender and Institutions
 Gender and the Body
 Girls and Sexuality
 Art and Sexuality
 Women, Culture, and Society
 Interdisciplinary Perspectives in Women’s Studies

- Graduate

Theories of the Body
 Race, Sex, Representation
 Social Justice Praxis
 Feminist Theory
 Critical Girlhood Studies

Selected Media Appearances and Coverage of Research, Art Curation, and Community Work

Amanda Su and Jessica Mendoza, “Hailey Bieber Faces Accusations of ‘Cultural Appropriation’ for ‘Brownie Glazed Lips’ Look,” Good Morning America, September 28, 2022, <https://www.goodmorningamerica.com/style/story/hailey-bieber-faces-accusations-cultural-appropriation-brownie-glazed-90568103>

Thalia, Henao, “The History of the Dark Liner, Light Lipstick Look that Defined the ‘90s,” Allure Magazine, May 3, 2022, <https://www.allure.com/story/history-of-90s-dark-liner>

Alicia Eler, “Pink and Gold Become Colors of Liberation in an Art Show at St. Olaf College,” StarTribune, November 12, 2021, <https://www.startribune.com/pink-and-gold-become-colors-of-liberation-in-an-art-show-at-st-olaf-college/600116271/>

Beatrice Hazlehurst, “A Brief Investigation Into the Complicated History of Bratz,” W Magazine, June 1, 2021, <https://www.wmagazine.com/culture/bratz-dolls-anniversary-deep-dive-history>

Nicole Martinez, “Miami ‘Chonga’ Culture as a Tool of Empowerment,” Art Burst Miami, May 6, 2021, https://www.artburstmiami.com/visual_arts/commentary-miami-chonga-culture-as-a-tool-of-empowerment

Fresh Art International Podcast, “Aesthetics of Excess with Jillian Hernandez,” April 14, 2021, <https://open.spotify.com/episode/3y4jPtI1UplO5wzJvky9Ap>

Paola De Varona, “In Aesthetics of Excess, Miami Author Explores Chonga Culture and Its Appropriation,” Miami New Times, January 25, 2021, https://www.miaminewtimes.com/arts/book-review-of-aesthetics-of-excess-by-jillian-hernandez-11814957?fbclid=IwAR0m_hVCnQ3N_K6EL6olYWB6f_QqDytku0BGNyuc3DN2kbWwb0hCWB1WtKY

Imagine Otherwise Podcast, “Jillian Hernandez on the Politics of Confidence and Creativity,” November 11, 2020, <https://ideasonfire.net/122-jillian-hernandez/>

Mojica Rodriguez, Prisca Dorcas, “My Ultimate Feminist Latinx Reading List,” Philadelphia Print Works Zine, <https://zine.philaprint.com/2017/05/24/my-ultimate-feminist-latinx-reading-list/>, May 24, 2017

Krongelb, Malana, “Raunch as Resistance: A Black Femme Mixtape,” Bluestockings Magazine, <http://bluestockingsmag.com/2017/04/04/raunch-as-resistance-a-black-femme-mixtape/>, April 4, 2017

Buck, Stephanie. “Too Loud, Too Sexy: The Chonga Woman Isn’t About Fitting In,” Timeline, <https://timeline.com/chonga-women-miami-96758ad4ec31#.x3fo0hhqg>, October 6, 2016

Garcia Hernandez, Yessica. “Mentoring Girls to be Rebels: Learning Public from a WOC Girl Studies Lens,” Imagining America Blog, <https://imaginingamerica.org/2016/09/15/mentoring-girls-to-be-rebels-learning-public-scholarship-from-a-woc-girl-studies-lens/>, September 16, 2016

Jacobs, Julia. "Babes in Danceland: When Did Competitive Dance Get So Sexy?," Bitch Media, November 21, 2014. <https://bitchmedia.org/article/babes-in-danceland-competitive-dance-too-sexy>

Stretten, Amy. "Is Strong the New Sexy for Women?," Fusion Beta, March 27, 2014, <http://fusion.net/culture/story/strong-buff-muscular-body-sexy-women-538022>

Olmos, Isabel. "Arte para jóvenes en riesgo en el MOCA," *el Nuevo Herald*, October 22, 2013 lnuevoherald.com/2013/05/24/1483228/arte-para-jovenes-en-riesgo-en.html

StoryCorps, "Women on the Rise in Miami," <http://storycorps.org/women-on-the-rise-in-miami/>

Fjellro, Ragnhild. "Body Style," Kilden Information Center for Gender Research in Norway, October 10, 2012 <http://kilden.forskningsradet.no/c16880/artikkel/vis.html?tid=82288>

Burch, Audra, D.S. "Faces of Latina: The community gathers during October's Hispanic Heritage Month to discuss the images of Latin women in popular culture," *The Miami Herald*, October 3, 2012 <http://www.miamiherald.com/2012/10/03/3030937/faces-of-latina.html>

Tracy, Liz. "Everyday Charms Shows the Magical Lives of Female Artists," *Miami New Times*, December 1, 2011 http://blogs.miaminewtimes.com/cultist/2011/12/everyday_charms_shows_the_magi.php

Martin, Laura. "Girls Costumes Cause Controversy," *Asbury Park Press*, October 31, 2011 http://www.app.com/article/20111031/NJLIFE05/310310041/Girls-costumes-cause-controversy?odyssey=mod%7Cnewswell%7Ctext%7Cfrontpage%7Cp&nlick_check=1

Calendar: *MOD 11, Ms. Magazine* Fall 2007

Emmanuel, Lisa Orkin, "Art museums reach out to community as part of national trend," *Associated Press*, April 22, 2006 <http://jacksonville.com/apnews/stories/042206/D8H4QL7OJ.shtml>

Sheets, Hilarie, "Using Art to Build Pride," *The New York Times*, June 1, 2005 <http://www.nytimes.com/2005/06/01/arts/design/01ment.html?pagewanted=print>

"The Art of Talking," *Spot On* (Germany), September 2005, p. 51

Celauro, Christopher, "Inspiration and Transformation," *Museum News*, November/December 2004, p.68

Nahed, Aldo, "Art an outlet for girls to vent," *The Miami Herald*, June 27, 2004

Professional Experience

Museum of Contemporary Art (MOCA), North Miami, 2010-2013
Education Outreach Coordinator

Douglass Residential College, Rutgers University
Women and Creativity Living/Learning Community Coordinator and Instructor, 2009-2010

Puerto Rican Action Board Arts Academy
Teaching Artist, Fall 2009

Artists Mentoring Against Racism, Drugs, and Violence Camp
Teaching Artist, Summer 2008 and Summer 2009

Institute for Women and Art and Feminist Art Project, Rutgers University
Graduate Assistant, 2007—2009

Museum of Contemporary Art (MOCA), North Miami
Curatorial Associate, 2005-2007
Education Coordinator, 2003-2004

Creative Work

Ill Fitted (with Crystal Pearl Molinary), 2014

Let's Talk About Nicki Minaj, 2014

La Purisima (1999: 8 min.): Written by Jillian Hernandez; Directed by Yesenia Serra

An experimental documentary exploring a young, pregnant Latina's quest to create a new, feminist definition of motherhood in Miami, Florida.

Davis Feminist Film Fest—University of California, Davis, February 22nd and 23rd, 2007

FEMINOstrada Film Festival—Katowice, Poland, July 2009