

# JUDY BACCA

## Memorias de Nuestra Tierra A R E T R O S P E C T I V E

MOLAA Chief Curator Gabriela Urriaga and Guest Curator Alessandra Moctezuma

TRAVEL EXHIBITION



# Judy Baca: *Memorias de Nuestra Tierra, a Retrospective,*

is the **first retrospective** of the work of this internationally renowned Chicana muralist, public intellectual, and community activist. This project includes one exhibition of over **145 works** presented in three galleries, a robust community education series focused on engaging visitors with interactive learning experiences, and an **exhibition publication cataloguing Baca's work** with scholarly essays written by MOLAA's Chief Curator and the project's Humanities Advisors. It is the first comprehensive survey on the artist and will feature an **immersive mural installation** using 3-D mapping technology, photography, and video. It will also include renderings documenting Baca's mural-making process and seldom-seen **works on paper, canvas, and video** from the artist's personal collection. Scheduled to open at the Museum of Latin American Art (MOLAA) in July 2021. The project includes an 11,000-sq. ft. exhibition, a **150-page** publication, a full public programming schedule, and numerous educational activities.

Although Baca has been included in major national group exhibitions, as well as many acclaimed solo exhibitions, **this will be the first exhibition to examine the artist's prolific career over a 40-plus-year arc**, highlighting both her **public art initiatives and never-before-seen**

**personal works.** During the past decade, art as a vehicle for protest and social justice has gained incredible salience and is now part of any comprehensive discussion about contemporary arts in the U.S. But in mid-1970s Los Angeles, the art of "contestation" and placemaking was already finding a voice in Judy Baca's work. During this tumultuous decade, Baca pioneered a collaborative model that enabled young people to weave "new" histories into monumental public artworks. **Her works celebrate these young people's communities**, their contributions to the world, and tell their stories and struggles. For underrepresented and disenfranchised people living in the greater Los Angeles basin, Baca's works serve as epic narratives, **connecting youth with their Latin American heritage and creating new "sites of public memory."** Present in Baca's work is an inherent dedication to the humanities and an understanding of public art's role in fostering public inquiry that produces knowledge about our society and cultural ideas, values, and norms. Her authentic engagement with underserved and marginalized communities in California produced both works of art and vehicles for these communities to actively practice the humanities in their own neighborhoods and cities.

## Media Response:

### The Guardian

" Baca's an internationally celebrated artist, whose large-scale works of public art have left an unmatched imprint on the artistic landscape of LA. And the Chicana muralist, scholar and activist is now receiving long overdue mainstream recognition."

– The Guardian

### HYPERALLERGIC

" this exhibition highlights the expansiveness of her practice, bringing together more than 120 works ... this presentation (has) undeniable power."

– Hyperallergic

### Los Angeles Times

"The exhibition at MOLAA provides a rare opportunity to see a more private facet of Baca's work"

– Los Angeles Times

### LA WEEKLY

" you're in for something special with Judy Baca: Memorias de Nuestra Tierra, a Retrospective .... it truly is like walking into one of the paintings."

– LA Weekly

### PBS

"powerful"

– PBS



Judith F. Baca (United States, b. 1946)

*RFK: Tiny Ripples of Hope*, The Robert F. Kennedy Memorial Ambassador Hotel, Los Angeles, CA, 2010

Digital print

H 30 x W 97 inches / pulgadas

Collection of the artist / Colección de la artista



## Scheduling and Participation Fees

A venue fee and deposit are required to host for the Judy Baca: Memorias de Nuestra Tierra, a Retrospective exhibition. Participation fees are negotiable based on the duration of the exhibition, location, and transportation requirements. Participating venues may also be required to cover additional costs associated with:

- Packing, shipping, and transportation of the artworks and associated materials.
- Travel, accommodation, and per diem fees for core team members to attend the installation, opening, and deinstallation of the exhibition.

Our rental procedures and pricing make exhibitions available to venues of any size and budget. We provide a custom quote based on your venue's unique needs. Exhibitions are usually scheduled for twelve-week periods, allowing a few weeks between venues for packing and shipping. A typical exhibition run lasts approximately 13-16 weeks and the associated rental fee will be determined based on the size and scope of the rental package. All rental packages Includes supporting educational and marketing materials.

## Provided Contents and Artwork Checklist

### 54 Drawings, 32 Prints, 21 Photographs, 14 Paintings, 8 Sculptures, 2 Models, 4 Videos

MOLAA and core team members will coordinate the exhibition itinerary and provide all relevant information and documentation. This will include Loan Agreements, artwork and material checklists, and exhibition text, labels, in English/ Spanish and 25 copies of the catalog publication. Educational materials and MOLAA installation Sketch-Up render of the exhibition will be provided. MOLAA logo can be added to the exhibition, conditional on if payment is made before June 30th.

## On-site Production

MOLAA will provide 1 rotating platform designed specifically for *Matriarchal Mural*.

MOLAA will provide the 3-D projection-mapping software and the audio-video archive utilized in creating *The Great Wall of Los Angeles* audio-visual installation. Partner institution must acquire or rent their own equipment and screens.

MOLAA will provide bases and pedestals to the partner institution.





Judy Baca  
*Judy Baca as La Pachuca Performance, 1973*  
Image Courtesy of SPARC

## Spatial Requirements

At MOLAA, the exhibition took place across 3 dedicated galleries, that total approximately 11,000 square feet. The exhibition consists of 145 works and was organized non-chronologically according to 3 bodies of work, as created and defined by co-curators Alessandra Moctezuma and Gabriela Urriaga. Depending on the layout of the venue, alternatives are to be discussed with the curators and the curatorial team. At MOLAA, a unique audio-visual installation was created using 3-D projection-mapping technology for The Great Wall of Los Angeles. There was 1 rotating platform created uniquely for Judy Baca's Matriarchal Mural. The dimensions and other requirements for any work are included in the Exhibition Checklist, and which may vary in consultation with the Artist.

## Core Team

*Judy Baca: Memorias de Nuestra Tierra, a Retrospective* organized by the Museum of Latin American Art and developed by co-curators Alessandra Moctezuma and Gabriela Urriaga, comprises 4 team members for the itinerants of the exhibition, who will work with the Venue. Those team members include: Judy Baca, Artist; Gabriela Urriaga, MOLAA Chief Curator; and Mackenzie Doerkson, MOLAA Associate Registrar.

## Credits

The below credit line must be used by hosting institutions in all credits and communications of the exhibition, and extended to incorporate further venues that join as a co-presenter:

*Judy Baca: Memorias de Nuestra Tierra, a Retrospective*, is curated by guest curator Alessandra Moctezuma and MOLAA Chief Curator Gabriela Urriaga, organized by the Museum of Latin American Art in Long Beach.

Seed funders, grant providers, and sponsors acquired by MOLAA also to be included, details to be provided in time by MOLAA, in addition to any other funders secured by the host venue.

To book an exhibition or receive a quote, please contact our traveling exhibits department at [LCortes@MOLAA.org](mailto:LCortes@MOLAA.org) or call (562) 216-4115.

## Dr. Judy Baca

### Artist, Educator, Scholar/Activist, Community Arts Pioneer, UCLA Professor Emeritus and Founder of the Social and Public Art Resource Center (SPARC)



One of America's leading visual artists Dr. Judith F. Baca has been creating public art for four decades. Powerful in size and subject matter, Baca's murals bring art to where people live and work. In 1974, Baca founded the City of Los Angeles' first mural program, which produced over 400 murals and employed thousands of local participants, and evolved into an arts organization known as the Social and Public Art Resource Center (SPARC). She continues to serve as SPARC'S artistic director and focuses her creative energy in the UCLA@SPARC Digital/Mural Lab, employing digital technology to promote social justice and participatory public arts projects. She is an emeritus Professor of the University of California Los Angeles, where she was a senior professor in Studio Art 1980-1996 at the University of California, Irvine and Chicana/o Studies and World Art and Cultures Departments from 1996 until 2018.

Beginning with the awareness that the land has memory, she creates art that is shaped by an interactive relationship of history, people and place. Baca's public artworks focus on revealing and reconciling diverse peoples' struggles for their rights and affirm the connections of each community to place. She gives form to monuments that rise up out of neighborhoods. Together with the people who live there, they co-create monumental public art places that become "sites of public memory." Baca has stood for art in service of equity for all people. Her public arts initiatives reflect the lives and concerns of populations that have been historically disenfranchised, including women, the working poor, youth, the elderly and immigrant communities, throughout Los Angeles and increasingly in national and international venues.

Her most well-known work is the *Great Wall of Los Angeles*. It is located in San Fernando Valley, the mural spans half a mile and still is a work in progress engaging another generation of youth. The muralmaking process exemplified community involvement, employing more than 400 youth and their families from diverse social and economic backgrounds, artists, oral historians and scholars. In 2017 the *Great Wall of Los Angeles* received national recognition on the National Registry of Historic Places by the US Department of the Interior.

In 2012, the Los Angeles Unified School District named a school after her called the Judith F. Baca Arts Academy, located in Watts, her birthplace. She is a recipient of the Guggenheim Fellowship, the United States Artist Rockefeller Fellowship and over 50 awards from various community groups.



Judy Baca

*When God Was A Woman / Cuando Dios Era Mujer*, 1980 - 2021

Double Sided Triptych Side 2:

*The Birth of the Vision of the Heart / El Nacimiento de la Visión del Corazón*

Acrylic on wood panels / Acrílico sobre paneles de madera

H 8 x W 12 feet / pies

MOLAA Permanent Collection. Museum purchase with MOLAA Acquisition Fund and funds provided by the Lynne Okon Scholnick Fund / Colección Permanente de MOLAA. Adquisición con fondos del MOLAA Acquisitions Fund y fondos provistos por el Lynne Okon Scholnick Fund



# The Great Wall of Los Angeles



Images taken from SPARC Poster: *The Great Wall of Los Angeles*, *The Longest Mural in the World*





Judy Baca  
*La Memoria de Nuestra Tierra,*  
California, 1996.  
Image Courtesy of SPARC

## Curation



### **Gabriela Urtiaga, Chief Curator**

Gabriela Urtiaga is an art historian and curator, specializing in Latin America and Latino art, with over 15 years of professional experience in Argentina and abroad. She is currently the Chief Curator of the Museum of Latin American Art in Los Angeles, California. She was curator of the XIV Biennial of Curitiba, Brazil (2019), and was the Chief Curator of the Kirchner Cultural Center (CCK) in Buenos Aires, Argentina, between 2016 and 2019. She has carried out numerous curatorships and developed artistic projects in collaboration with international institutions such as Fondation Cartier pour l'art contemporain, La Maison Rouge, Le Bibliothèque nationale de France, the CentroCentro and MACBA (Spain); the MACRO Museum (Italy); and the Gabriela Mistral Cultural Center (Chile), the Centro Cultural Recoleta, and the Museo Sívori (Argentina), among others. Throughout her career she has worked with prominent Latin American artists and those from the rest of the world such as Marta Minujín, Judy Baca, Julio Le Parc, Rimer Cardillo, Tomás Saraceno, Delia Cancela, Jean Paul Gaultier, Jean Michel Othoniel, Marie Orensanz, Marco Godinho, among others. She has also developed platforms for the dissemination of emerging artists in Argentina. She has published books and articles on contemporary Latin American art and has lectured at numerous museums, art fairs and universities. She is a member of the American Alliance of Museums (AAM) and the International Committee of Museums and Collections of Modern Art (CIMAM).



### **Alessandra Moctezuma, Guest Curator**

Alessandra Moctezuma is Gallery Director and Professor of Art at San Diego Mesa College, where she leads the Museum Studies program and teaches courses on Chicano Art. She earned Bachelor of Art and Master of Fine Arts (Painting/Printmaking) degrees from UCLA. She is also ABD for a Ph.D. in Hispanic Languages and Literature at the State University in New York, Stony Brook.



**molaa** ■■■  
MUSEUM OF LATIN AMERICAN ART

628 Alamitos Avenue  
Long Beach, CA 90802

[molaa.org](http://molaa.org)