

# BLACK LIVES MATTER

## Silence Equals Violence

Open to View Friday, December 18, 2020  
Virtual Exhibit at [pablocenter.org](http://pablocenter.org)

**BLACK LIVES MATTER: Silence equals violence** is an exhibit that features many mediums of art delving into issues of racism and intolerance with a focus on the black experience in America.

### *Interested in purchasing a work of art?*

Interested in a work of art exhibited in one of our virtual galleries or exhibits? It may be available for purchase. To purchase a work of art, contact Rose, our Visual and Literary Arts Manager at [rose@pablocenter.org](mailto:rose@pablocenter.org).

All artwork pricing is set by the artists and is non-negotiable and non-refundable. All artwork sales are by commission with Pablo Center at the Confluence. Your purchase supports our endeavors to present quality visual art programming that is free and open to the public.

# DR. SELIKA DUCKSWORTH-LAWTON, JUROR

What does Freedom mean? What does equality mean? These pieces all discuss freedom, oppression, and equality in stark terms. They make the invisible visible. Art shows us the localized diversity and multiracial nature of the Black Lives Matter Movement. This show also shows us the strength of democracy, and how much we yearn for it.

In this time of Civil Rights 2.0, local, leaderless movements for equality emerge, morph, and adapt. What was started by three queer women has become an international movement for equal treatment under law, equal rights, anti-discrimination, and bodily autonomy against the literal encroachment of corrupted governmental forces. It is literally fighting corruption in the streets.

These works, which harken to the Harlem Renaissance, the Black Arts Movement, and the social consciousness art of the 90s, encompasses the yearning for equality. They show us what the wish for equality looks like. They show us how far we have come, and how far we have to go. Harkening to Romare Bearden, Jacob Lawrence, Synthia St. James, Basquait, Faith Ringgold, Augusta Savage, Lois Mailou Jones, Michael Ray Charles, etc and in multiple mediums, these pieces encompass the freedom movements of today. This is the face of freedom through the eyes of an American psyche.

## *About Dr. Selika Ducksworth-Lawton*

Dr. Selika Ducksworth-Lawton is currently a Professor of history at University of Wisconsin-Eau Claire. Dr. Ducksworth-Lawton is a specialist in Twentieth-Century African American Military, National Security, and Civil Rights History. She works in the intersection of race, national security, civil rights, and protest. Her book, *Honorable Men: Armed Self Defense and the Deacons for Defense and Justice*, is under contract with University Press of Mississippi and expected in press early next year. *Honorable Men* describes how African American veterans in the Deacons for Defense and Justice combined their military service knowledge with an African American vision of republicanism and citizenship to create a militia in Louisiana that successfully fought the Klan in the 1965-8 activists and protects white and African American Congress of Racial Equality activists. Dr. Ducksworth-Lawton is the co-author of *Minority and Gender Differences in Officer Career Progression*. She is working on a new book on the impact of culture and geography on the activists' choices between non-violence and armed self-defense in several states in 1964-1967. She earned her PhD in 1994 from Ohio State University in 20th Century military and African American History.

# ROSE DOLAN-NEILL, CURATOR

*Visual & Literary Arts Manager  
Pablo Center at the Confluence*

This exhibit started with an idea, give voice to artists exploring the Black Lives Matter movement. It became a much more holistic approach to telling the story of where this movement began.

The artwork on display spans many decades, even centuries of oppression: there are roots being exposed and ideas of race relations being discovered. I came to the realization that this exhibit was not just about the current Black Lives Matter movement, it was about racism and oppression, slavery and justice, healing and worrying for the future.

Many thanks to our guest juror, Dr. Selika Ducksworth-Lawton, who spent endless hours pouring over submitted artwork from artists across the globe. Their ideas were transferable to imagery, and Dr. Ducksworth-Lawton's passions are on view through her work with many national and local social justice groups. She works tirelessly organizing marches that rally to promote change. She speaks passionately about race relations, and reaches out to opposition groups to bridge dialogue and work together. We at Pablo Center are honored that she chose to jury this exhibit and thrilled by the work she selected.

Through the viewing of art in our virtual exhibits on our website, we can all have a common experience. We can gain an understanding of our community and our humanity by scrolling through the images of artworks that have been created by our region's top artistic minds. We can reach audiences from across the world and those communities close to home that might not get to come into Pablo Center that often. Please be sure to read through the artistic statements and biographies of the artists on display, these words will add to the enjoyment and appreciation of the artwork and may give you further reason to purchase a work of art from Pablo Center. Who knows, it may even inspire you to take the next steps in your creative endeavor.

# ARTIST STATEMENTS AND BIOGRAPHIES

Statements and biographies are written by the individual artists and are published with their permission. The views expressed are their own. All artwork pricing is set by the artist and is non-negotiable and non-refundable. All artwork sales are by commission with Pablo Center at the Confluence. Your purchase supports our endeavors to present quality visual arts programming that is free and open to the public. Thank you.

## NANCY ARIZA

The Minneapolis Uprising has sparked a movement to defund the police, redirect funds to non-policing forms of public safety and community support. Over decades we've seen public schools, healthcare agencies, and housing programs as well as other services necessary to create a stable, healthy, and safe community receive budgetary cuts, while law enforcement continues to receive resources despite causing harm to the BIPOC community. Though our nation's scarcity mindset would like us to believe that there are not enough resources for everyone, disrupting systems that misalign with community needs allows us to center access to essential human rights.

Nancy Ariza is a Latinx printmaker, educator, and art administrator based in Minneapolis, MN. Her artwork explores storytelling and memory through prints, book arts, and installation. She currently works as the Learning and Engagement Coordinator at the Minnesota Museum of American Art and has taught at Highpoint Center for Printmaking, Minnesota Center for Books Arts, Walker Art Center, East Side Arts Council, and more. Ariza holds a BA in Art History and a BFA in Printmaking from Minnesota State University, Mankato.

### *Human Rights Won't Break the Bank*

Screenprint, 12x18 | \$60

## TIA BLASSINGAME

Printed during Summer 2019 International Print Center New York artist residency, "Students" was risograph printed at Robert Blackburn Printmaking Workshop. This artist's book consists of a two-sided folded brochure with text by the author and nineteenth century verse by African American students of an integrated school. The front of "Students" discusses my research on the students, their birth status as free or enslaved. Images in red ink also appear of the boarding house where several students resided. The backside has their verse set against a background of the twenty-four star flag that would have been used during the school's tenure from 1834-5. The book form of "Students" was inspired by the brochures available at the National Park Service and historical sites across the country. As such it is meant to be informative and guide you in connecting our history to our current situation. The color scheme- red, black, and blue- ties directly to the colors of the flag, but also colors that represent struggle, pain: black and blue, red, respectively. Sales proceeds used to purchase requested items on exonerated Innocence Project New Orleans clients' Amazon wishlists.

Tia Blassingame is an Assistant Professor of Book Arts at Scripps College and serves as the Director of Scripps College Press. A book artist and printmaker exploring the intersection of race, history, and perception, Blassingame often incorporates archival research and her own poetry in her artist's book projects for nuanced discussions of racism in the United States. Her artist's books are held in library and museum collections including Library of Congress, Stanford University, the Metropolitan Museum of Art, Bainbridge Island Museum of Art, and State Library of Queensland. In 2019, she founded the Book/Print Artist/Scholar of Color Collective to bring Book History and Print Culture scholars into conversation and collaboration with artists of color.

## ***Students***

Risograph printmaking, 5x3.75 | Not for sale

## **MARY DIMAN**

As a figurative painter I am aware of other figurative painters. I am also a volunteer docent at the Madison Museum of Contemporary Art. The three people portrayed in my piece, *Triptych, Three Figurative Painters*, are artists who have had current work exhibited at the museum during the past two years. The highly personal subject matter of the paintings of each artist in my triptych depicts their experiences as Black Americans: neighborhood-home life and personal relationships. Many of the details of their lives are specific to the American Black experience. I was particularly interested in these painters' choice of figurative representation and traditional techniques to document their lives visually and in the medium of painting. This makes their work particularly powerful and beautiful. The artists portrayed in my triptych are Tyanna Buie, Ariana Vaeth, and Nathaniel Mary Quinn. Each has a national reputation. I was able to meet and discuss with these artists their approach to painting and take their photographs (my reference images for this triptych).

Mary Diman is a figurative painter. She has an MFA and BS in painting from UW-Madison, and has taught intermediate-level oil and acrylic painting part-time through UW-Madison Continuing Studies for many years. Mary recently retired from the university as a graphic designer and editor and now is a volunteer docent at the Madison Museum of Contemporary Art.

### ***Triptych: Three Figurative Painters***

Oil on 3 birch panels, 8x24 | \$1800

## **CHRISTINE EVANS**

I'm originally from London, England, and moved to Chippewa Falls 5 years ago. I've noticed a large difference in culture, beliefs and values. Some better, others I struggled with. Since living here I've noticed a lot more discrimination and casual racism, in everyday situations. More than I ever experienced back home. I was heavily moved by the BLM movement, and watched it closely.

This work was inspired by the courage of people making a stand for change. I was moved by their strength and wanted to incorporate signs from these rallies that struck me the most.

I have been passionate about art of all kinds since a young age and studied at the West Harts Collage and the Arts Institute of Bournemouth. I learnt many skills and a broad knowledge of different art mediums. My main art form is digital, but I also enjoy acrylic work, graphic design and sculpting. I'm greatly inspired by Japanese illustration, pop culture and current events.

### ***I Stand***

Digital image, 8x10 | \$40

# OHSO FABONE

I primarily paint imaginative, 3-D composition portraits of Women of Color with "Living Waters" as a prominent, recurring biblical metaphor representing spiritual need, purification, and eternal life. The common theme in my work is women with "Flowing Tresses" sculpted onto the canvas. The hair is emphasized because I view it as a "Crown and Glory" of women and in early African civilizations as well as some communities today, black hairstyles indicate social status, tribe, family background, make political statements, be used as a source of empowerment and act as a conduit for spiritual interaction to God. Other recurring images in my work are West African Adinkra Symbols. Adinkra literally translates to "goodbye, or farewell". The abstract symbols are often lined with proverbs, so in my paintings they visually express particular attitudes and convey more meaning than a single written word.

Ohso is a mixed media artist, born and raised in New Orleans, LA. She grew up in Gert Town, a mid-city neighborhood that is also home to Xavier University and Blue Plate Artists Lofts. She began creating detailed drawings by the age of three and primarily paints imaginative, 3-D composition portraits of Women of Color with Living Waters as a prominent, recurring biblical metaphor. Her mediums of choice are primarily acrylic, celluclay and sculptamold but she often incorporates airbrush, ink, pastels, watercolor, fabric paint and block stamp printing. Ohso attended the New Orleans Center for Creative Arts, is a graduate of John F Kennedy Sr. High School, and briefly studied psychology and fine art at Delgado Community College in New Orleans. She later graduated with a degree in Computer Graphic Design from Southeast College of Technology in Metairie, LA and was inducted into the Alpha Beta Kappa National Honor Society in 1999.

Although she learned valuable skills while at NOCCA, the instruction at the time primarily focused on Old Masters so there was a disconnect because she did not identify with white male artists. For a long time, she was left with the impression artists lived poor lives and did not make money until after they were dead. Even as a Freshman in collage, one of her art professors was so impressed by her portfolio she stated, "There is nothing I can teach you." So Ohso was in limbo until 1996 when she had her first gallery experience where she met living artists. They were talented, black, indigenous people of color that I didn't even know existed and my mind was blown. They looked like me, I could make connections and even got some guidance from them and it was then I decided to make art my profession. Over the next few years, Ohso worked in retail sales and management and even took on a non-paid internship at The Neighborhood Gallery under the guidance and support of the owner Sandra Berry, while functioning as a freelance art educator and graphic designer. In the summer of 2005 Ohso began an arts program for gifted and talented children called ArtistiKIDS! Sadly, the fall of that same year hurricane Katrina destroyed her home and business forcing her family to relocate to Texas, but she still calls New Orleans home.

For 15 years Ohso has worked in the field of education, teaching visual arts, stop-motion animation, graphic design, ESL and Martial Arts in public schools, private schools, and non-profit organizations including Remington College, KID smart, My House Inc, Young Audiences, VietNO, YAYA Inc, NEISD,, SayABC and Qkids. Today Ohso is a full-time artist, entrepreneur and co-owner of Peace Keeper Martial Arts Academy with her husband in San Antonio, TX. Ohso actively exhibits in the US and abroad and has participated in exhibition at ArtEgg Studios, Southern University, Heritage House Restaurant, The Neighborhood Gallery, New Orleans Jazz and Heritage Festival, BAND, the Carver Cultural Center, The Carver Library, Irving Arts Center, and 100 Sq Ft Studio, London.

## *Double Dealing*

Acrylic, ink and celluclay, 16x20 | \$455

Part of a series: *Law, Order & Justice*

Mmra Krado is an African Adinkra symbol characterized by respect for and obedience to rules of society.

## ***Qui Vive***

Acrylic, ink, and celluclay, 16x20 | \$455

Part of a series: *Law, Order & Justice*

Black people are continually subjected to provocations & law enforcement genocide. Racism is a timebomb with a short fuse. Mframadan is the Adinkra symbol for preparedness.

## ***Resilience You Can't Imagine***

Acrylic, ink, and celluclay, 16x20 | \$455

Part of a series: *Law, Order & Justice*

Black people and their contributions are often overlooked, understated, stolen and in some cases erased. The crocodile is a symbol of our adaptability and ingenuity in even the worst situations.

# **WESLEY HAACK**

This is art for a world that makes you sick. When you are brought close to Death and immersed in pain, when you collapse from Injustice and your eyes are held too far open, that is when this art will speak to you. It will erase rigid binaries by building soft forms from hard lines, deconstruct power by conveying beauty through brutality and refuse fear by refusing to hide. This art rejects colonial definitions and structures of gender, love, power and fear. It embraces bodies in all their shame and celebrates the presence of Death in nature and all things. This is art that does not ignore reality; it seeks to change it.

Tony McDade was an elder in the transgender community at age 37. When Black transgender women have a life expectancy of 35 and Black trans men are pushed to the margins, when police are murdering Black people with no accountability, 37 is a miracle. 37 is borrowed time. 37 is hope for us all. Most of all, 37 is too young. This piece reflects on the tragedy of Tony McDade's murder by Tallahassee police, but also brings attention to the community that will not let the world forget his name. Even when physical touch could be a death sentence, we have found ways to hold each other and hold up the names of those taken by racial and gender injustice. We will not forget your name, Tony McDade.

Wesley Haack is a transgender artist, activist and real-life human being! He has lived all around California since being born in the small desert town of Bishop, and now lives in a community of artists in Oakland. Haack is primarily a self-taught artist with a B.S. in Biology from Fresno State, where he also received some technical training in taxidermy and printmaking. In addition to these mediums, he also paints, writes and creates installations. Wesley Haack's queerness has a strong influence on his art and he often draws inspiration from the resilience and beauty of that community. Haack also finds inspiration in the secrets he unearths when taking things apart and putting them back together. Most often, these little muses hide in the visceral process of taxidermy, but Haack also finds them in printmaking and writing. In all things he does, Wesley Haack finds the most inspiration when he stands still and watches the world get bigger around him as he learns to pay attention.

## ***We Will Not Forget Your Name, Tony McDade***

Multi-woodblock relief print, 26x18.75 | \$900

# ZITA HOLBOURNE

My name is Zita Holbourne and I am a visual artist, campaigner, activist, writer, author, vocalist and performance poet based in the UK. I campaign for equality, freedom, justice and human rights through arts and activism. During the pandemic this year, 2020, I have been creating daily digital art in response to the pandemic and its impacts, to the death of George Floyd and the global black lives matter protests and to other world events. These pieces of art create a visual diary documenting our struggles for rights, equality and freedom during a challenging and difficult period of collective trauma. The three pieces of art in this exhibition are connected and were created during the same period in the summer, responding to the murder of George Floyd and the protests that followed. *Justice for George Floyd* is a portrait of George Floyd and the text around the image document George's final words including the number of times he uttered the words, "I can't breathe". I am part of an international pan African Justice for George Floyd campaign group made up of black lawyers, activists and journalists. *Black Lives Matter* depicts protestors and was created in response to the protests during the summer as a piece of solidarity art with George Floyd's loved ones and the African diaspora impacted by his death and by structural and everyday racism in our own lives. *Light Up Purple* was an initiative started in the UK where some town and city mayors lit up civil buildings in purple in solidarity with the protestors and with George Floyd's family and the people of Minneapolis and all those protesting including in my local neighborhood in London where people of color make up the majority of the population. Purple is a color connected to the struggle against oppression, so this piece of art was showing solidarity from my home city of London showing some of the city's iconic landmarks in the background and a family showing solidarity as part of the light up purple events. As an artist and an activist, I create strong pieces of art connected to our struggles against racism and for equality and document our struggles through art.

I founded and am the curator of the Roots Culture Identity art exhibition and collective 8 years ago. This initiative is endorsed by the Trades Union Congress Race Relations Committee to which I am elected. It was established to meet one of the TUC Stephen Lawrence Task Group recommendations. Stephen Lawrence was a young black man who aspired to be an architect. He was murdered by a gang of racists in London in 1993 at the age of 19 and his family's campaign for justice has spanned over 20 years and led to changes in race legislation in the UK. The exhibition provides a platform for predominantly young black artists and other artists of color and we exhibit on themes related to equality and justice, black history and our struggles. I am proud to be part of the UNESCO Coalition of Artists for the General History of Africa and in this role, I promote the 8 volumes of the history of Africa created by UNESCO. UNESCO established the Coalition of Artist in 2015 as a way of promoting the volumes and aiming to instill value and provide in young black people on the continent and of the diaspora globally as a way of countering the racism and discrimination they face. Thank you to the Pablo Center for this opportunity to participate in this important exhibition.

Zita Holbourne is an award winning, trade union, community & human rights campaigner and activist, an author, visual artist, curator, poet, vocalist and writer. Zita is the Co-Founder and National Chair of Black Activists Rising Against Cuts (BARAC) UK, established in 2010 and campaigning against the disproportionate impact of cuts and austerity on black and minority ethnic workers, service users and communities and on the wider racism and injustice they & other deprived communities face. June 2020 marks the ten-year anniversary of BARAC UK. Campaigns that Zita has led or played a leading role in have included Windrush Day of Action, MLK50; Equality in Our Lifetime, I am an Immigrant poster campaign, Dear White People film campaign which led to U-turn by the BFI, Voice Olympics Campaign forcing the British Olympics Association to do a U-turn, Mary Seacole School Curriculum Campaign, Boycott the Human Zoo. Zita campaigns against racism and other discrimination in the arts and culture sector. She is a trustee of the charity ACTSA (successor to the Anti-Apartheid Movement) and was elected to the Actsa Council for over a decade and co-curated tours of the Mandela Centenary exhibition at the South Bank Centre. She is a former member of the board of advisors for International organisation, Initiative for Equality. Zita is a founding member of BMELawyers4Grenfell made up of lawyers, campaigners, Grenfell community and campaigning for justice for those who died, survivors & families. She is a founding member of BAME Lawyers for Justice, campaigning against and giving practical support to victims and their families of Windrush and related injustice but also against deportations and forced removals and mass deportations more broadly. She is the national coordinator of Windrush Day of Action. She is a founding member of Movement Against Xenophobia founded in 2012 & campaigning against the hostile environment and was the trade union liaison officer for the campaign and part of the successful



national I Am an Immigrant UK billboard campaign. Zita has actively participated in, co-founded, or supported many justice campaigns including Justice 4 Jay, Sarah Reed Campaign for justice. She is also involved in several campaigns for individual people & families facing Windrush & related injustice or race discrimination. Zita is a proud and committed trade union activist and is the National Vice President of the PCS Union and Joint National Chair of Artist's Union England.

She is elected to the TUC Race Relations Committee and the TUC Women's Committee, she represents AUE on the General Federation of Trade Unions National Executive. She is a representative on the European Public Services Union National and European Administration Committee and is a coordinator of the EPSU BAME network. She is a member of Public Services International Education and Cultural Workers Committee and works with EPSU and PSI on migrant and refugee rights. In PCS she chairs the National Equality Co-ordinating Committee, National Women's Forum and International Committee. She is an experienced personal case officer, representing people in a broad range of individual and collective cases including on discrimination grounds. She works with unions across Europe and Internationally to campaign for migrant and refugee rights and against racism and other forms of discrimination. She also campaigns around the links between climate change, migration & refugees & spoke at COP21 in Paris.

She is part of the Show Culture Some Love initiative, campaigning for rights and protection of the culture sector. She has advised the European Commission on gender equality and social inclusion in the culture sector across Europe and is the co-editor of Gender Equality: Gender Balance in the Creative and Culture Sectors and co-author of a report on social inclusion in the culture sector working with Voices of Culture.

Her campaigning and creative work has been recognized internationally, including by the United Nations. She is part of the UNESCO Coalition of Artists for the General history of Africa and in this role promotes African history through the arts to counter racism and injustice. Her work has featured in exhibitions at Tate Modern, V&A, Stratford Picture House, Foreign and Commonwealth Office, Goldsmiths Women's Library amongst many other venues both nationally and internationally.

Zita is the founder and curator of the Roots, Culture and Identity art exhibition which was initiated by the TUC Race Relations Committee which Zita is elected to, to meet one of the recommendations of the Stephen Lawrence Task Group which was to use the Marble Hall at Congress House as a space to showcase the art of young black (BME) creatives. It provides opportunities for black artists to exhibit and tour in recognition of the combined adverse impact on them of race discrimination and cuts in the arts and culture sector plus the disproportionate impact of austerity on grounds of race and age. This exhibition has been running for several years and is available to tour during the year.

Zita studied art & graphic design at the London College of Printing and Watford School of Art. She has worked as a graphic designer, illustrator & make-up artist and exhibits at a range of cultural, community & political events nationally and internationally. She was commissioned by the TUC to design a poster for the TUC Stephen Lawrence Trust Fundraising Appeal and her art is often used for posters and leaflets in the wider labour movement and community campaigns. Zita is a spoken word artist and a performance and published poet. She has performed at a diverse range of events and venues from festivals to theatres, conferences to rallies, including the National Diversity Awards, Glastonbury, The Houses of Parliament, and TUC and had the honour of writing a tribute poem and performing this at the official UK Memorial Service for Nelson Mandela & in UK Parliament to mark the Nelson Mandela centenary. She has also performed regularly on radio and television, been part of poetry collectives /hosted regular poetry events and been published in a range of anthologies. She is often described as a "political poet" and a "griot of the struggle". She is the author of the book, Striving for Equality, Freedom and Justice, published by Hansib Publications which fuses the poetical with the political features Zita's art as well as her poems and quotes. From the Haitian revolution to the Black Lives Matter movement, fusing the poetical with the political, it is a book not just for lovers of poetry but all those who want to make the world a better place and who stand for social justice and equality. It is a story of survival, empowerment and healing, embracing roots, culture and identity. From historical events to Blue Plaque Unveilings, childhood to motherhood, stories of lost love and gained values, lives lost through racism and campaigns won through determination there is something in it for everyone to relate to.

She is published in numerous books, including poetry anthologies and academic books, as a poet, illustrator and expert / social commentator. This includes Poetry 4 Grenfell, Brown Eyes, Defending Multiculturalism, Here We

Stand, Women Changing the World, Our Lives, Our History, Our Future, the latest book is international anthology, New Daughters of Africa, edited by Margaret Busby and launched on International Women's Day 2019. She has also contributed research or been interviewed featured in a range of books including Minority Women and Austerity, Austerity Bites, The Shame Game,

She has been interviewed and featured in the Guardian Newspaper and other journals. Zita is a member of Nawi Collective, an all-black women /femme singing group / choir who sing for freedom & justice and our ancestors. Zita has been a regular writer for a range of National & specialist journals, including The Guardian and websites on social justice, human rights & equality issues. For several years Zita has been coordinating regular (bi-monthly) humanitarian aid convoys and missions in solidarity with people who are refugees in France as well as campaigning on the links between climate change, migration and refugees. She has raised thousands of pounds through fundraising initiatives for this including selling badges of her artwork and donating her own earnings. Zita won the positive role model for race award at the National Diversity Awards in 2012, was listed as one of the top 10 African & Caribbean Women of the Year in 2013 and was a finalist and one of 5 people's choice poets in the Manorlogz Xtreme Spoken Word Contest in 2013. She is one of 13 British women campaigners featured in the book Here We Stand; Women Changing the World which won the Bread and Roses Award for Radical Publishing in 2015.

Zita won the positive role model for race award at the National Diversity Awards 2012. In December 2019 she received a lifetime achievement award for Equality Champion by the Legacy Gala and Awards. She has been nominated by the BLAC Awards for a special recognition award for community activism.

In August 2020 Zita gave the International Slavery Museum's annual Dorothy Kuya Slavery Remembrance Lecture, to mark UNESCO Slavery Remembrance Day, which has previously been given by Ndaba Mandela, son of Nelson Mandela and Martin Luther King III, son of civil rights leader Martin Luther King.

Zita campaigns for Equality, Freedom, Justice & Human Rights through art, poetry, music, written & spoken word and activism.

### ***Justice for George Floyd***

Digital art | \$500

### ***Black Lives Matter***

Digital art | \$500

### ***Light Up Purple***

Digital art | \$500

## **KEVIN S HUBBARD**

How are peace and nonviolence possible against the oppressive power of police, state, and military force? How can there be peace when pointed fingers are met with pointed guns? How can reciprocal accountability be expected when words are met with bullets? Note: This image is free for use and reproduction by Black, Indigenous, and People of Color who support Black Lives Matter and related causes for protest use. [w]hite protestors who support Black Lives Matter and related causes may use and reproduce the image for protest for a minimum \$5 donation to a charitable cause that promotes the advancement of BIPOC rights and freedoms with receipt of donation sent to [www.hubbardart.com/contact](http://www.hubbardart.com/contact). Online reproduction must attribute the artist in order to monitor circulation of the image. For non-profit organization use, please contact the artist directly. No financial benefit will be kept from the creation or

circulation of this work. Any profit from this work will be donated.

Kevin S Hubbard is a research based transdisciplinary visual artist, designer, writer, educator, and critical systems thinker. He is a graduate of the Rhode Island School of Design in Digital + Media: Art, Technology + Emergent Practices (MFA) and Emily Carr University of Art + Design (BFA) with further studies at Brown University (Contemplative Studies) the Cooper Union for the Advancement of Science and Art (Fine Art & Critical and Cultural Theory), and Vancouver Film School (Digital Design). His installation based visual and material investigations manifest themselves as contradictory, overlapping, multidisciplinary explorations that refuse rhetorical resolution other than presenting further complexity. Arguing for rigorous self-scrutiny, his work hints at acceptance, surrender, and eventual forgiveness – for self and other, across time, space, and difference. He has taught at RISD and worked as a kids and teens educational assistant at the RISD Museum. He has exhibited in Canada and the US. He is currently a 2020 RISD Maharam STEAM Fellow working remotely with the Yukon Gov't in Canada's westernmost territory. A citizen of Canada, he presently lives and works in Boston, MA.

### ***Unnamed (Power Disparity)***

Pigment on paper on acrylic on cardboard, 26x19 | \$1675

## **JASON J. LEE**

These works depict reprehensible components of the country's history which mirror its current reputation.

Jason J. Lee aka "JLEE" is a collage and mixed media artist. A Chippewa Falls native, Jason attended McDonell Central High School class of 1998 where he was able to indulge in a variety of art forms thanks to teacher Carol Way. After graduation he attended the University of Wisconsin-Superior where studying under Professor William "Bill" Morgan he discovered the vast world of collage and mixed media art. Jason earned his BFA in Studio Art in 2003. After spending two more years in the Fine Arts MA program at UW-Superior Jason moved to Boise, Idaho where he worked for the Boise School District while continuing to make art. In 12 years of residing in Idaho, he has had work shown in various galleries through Boise, contributed work to a city wide art project as well as donated pieces for multiple charity and fundraiser events. In 2018 Jason made the move back to the Midwest taking up residence in Marshfield, WI with his fiancé Meghann and their dog Bruce. Since Jason's return he has continued artistic pursuits by having work in group shows located in Wausau, WI & Minneapolis, MN and now Eau Claire, WI. He hopes to continue the current momentum with future introspective exhibitions.

### ***W. Gasdon '63***

Collage, paint, handcut stamp, ink, 18x12 | \$350

This piece was made during the heated tension and protests following the murder of George Floyd. I wanted to superimpose images of the past with those of the present with the intention of representing the philosophy that if we do not learn from our past we are doomed to repeat it. It was my hope to respectfully show the historical narrative to present deniers that all is not "great".

### ***Blood Will Spill Blood***

Collage, paint, handcut stamp, ink, 18x12 | \$350

This piece represents the idea silence leads to violence. That when blood is spilled then also spills out the call to action and justice. The sharing of that blood should also include sharing the outrage and coming together.

## CARI RAYNAE JACOBSON

We are a colorful society and I love to paint with bright colors. My painting shows a great group of women holding hands and trying to hold together this world in troubling times.

My creative career started when I began designing and sewing clothing for myself in Jr. high school. I graduated from UW-Stout in 1978 in Interior Design. Now retired I have more time for creating watercolors, acrylic paintings, collages, eco-dyed prints, and greeting cards. I grew up in Eau Claire and now share a century-old farmhouse with my husband. We've enjoyed remodeling it- one room at a time.

### *Sisters United*

Acrylic, 11x14 | SOLD

## JAMIE MCKINLEY

Marching for justice, is more than just Black lives Matter, but a belief that there can be No Justice and No Peace until Black lives equally matter.

My name is Jamie Mc Kinley, known to many as JMarkpro. I enjoy photography and anything else that may help me absorb knowledge and increase my artistic admiration. I strive to look for the beauty and magic in everything I see, taking a picture, freezing that moment, showing how truly rich reality is. I love seeing other artists work and visualize what motivates or drives them. In turn I use that to push myself artistically out of my own comfort zone to create more than just a cool shot. Through my art I hope to take people on a journey that most may never see or experience. Hopefully in doing so, people feel something more than they saw a photo but saw something that moved them, that made them have an emotional response. From those humble beginnings, I started to learn my equipment. Using each camera, I had access to, to its fullest capacity. Taking college classes and Meetup groups to learn the technical side of photography including editing. With this knowledge I began shooting every day like a kid in a candy store. Shooting anything and everything, driving around with my camera in my car. With this ambition I set my sights higher than just shooting concerts, fashion and boudoir photography. Looking for that one shot that touches me, upsets me (because I could have made it a better picture). Pushing myself artistically, model for myself and other photographers. Now I shoot with Nikon 750 with a 50mm and Cannon 77D with 28-300 for street photography. Shooting the protests in Chicago firsthand, means more because it's my home. Understanding the years of systemic racism, segregation and financial inequality would someday cause an eruption of anger and hate. I fear that the change that needs to happen will be too late before the next viral video or shooting of unarmed minority. So, no matter what race, nationality, or political party you are, we as the people on this planet must stop the years of hatred and bigotry. It is not just an American problem, it's a global problem. If there is to be true change.

### *The Chicago Stormtroopers*

Photography, 13x19 | \$250

### *The Takeover*

Photography, 13x19 | \$250

### *Solidarity*

Photography, 13x19 | \$250

## ALISSA OHASHI

*Our Streets* is a photomontage of documentary photography that was recorded during the first nine days of the George Floyd and BLM protests in Columbus, Ohio. It can be viewed as a chaotic compounding of ancestral trauma as well as a commentary on the United State's political landscape which has refused to seriously investigate the systemic issues that contribute to the overflow of injustice not only in our country, but globally.

Alissa Ohashi is a lens-based, mixed media artist working with experimental photography, collage, and installation. Ohashi is currently based in Columbus, Ohio where she recently graduated with her Master of Fine Arts degree from Columbus College of Art & Design. She is technically self-taught in photography and is exploring the deconstruction of identity and the reconstruction and reintegration of memory. Ohashi has been exploring her unconscious landscape, specifically focusing on C.G. Jung's individuation processes and utilizes these practices to guide her creation process as well as to discover a larger, more global narrative to her personal work. Ohashi has been published in the Columbus International Airport, Journal of Dental Technology, Ain't-Bad, Artpop Street Gallery as well as multiple exhibitions around the United States, Canada and Germany.

### *Our Streets*

Documentary photography, photomontage, 88x16 | \$900

## MARK RUDDY

I visited the African American Museum in Washington DC in November of 2019 and was struck again by the depiction of slaves packed into the hold of slave ships. When I noticed my neighbor was using a graying, teak lattice work from a former sail boat to help confine her dog on the porch, I immediately knew I wanted to use it with the slave ship image in creating a statement about racial justice, suggesting another layer of racism that the teak grid would connote. My neighbor welcomed the trade of a piece of plywood in exchange for the teak piece: I knew I had a key element of my emotive and turbulent piece. The ship is coming apart as the Black male uses his power to break the chains of oppression. Using found objects over the years has been a theme of mine in making sculpture.

Since 1970 I have been using mainly wood to create functional furniture art and other visual statements using a sculptor's eye. Creating in this way is a true element of my Self.

### *Arc of Justice*

Teak wood, black walnut, white ash, 52x17x8 | \$350

## CAREN JO SHAPIRO

As lives and liberties are eroded and destroyed, institutional and individual aggressions are normalized, idealized and redefined as patriotism. These aggressions have grown more ruthless, extreme and widespread since the 2016 election. My work, as a visual artist and psychotherapist, explores the social conditions that undermine individual's agency and ability to live empowered lives. Grappling with issues of sexual abuse, sexuality, race, gender and "femininity/masculinity", I confront deeply embedded social beliefs and values and expose the impact of, and adaptation to, a society that denies its own exclusion, oppression, and exploitation. Through psychological, expressionist portrayals of 'real' human beings, conveyed through scale and bold brushstrokes of unapologetic color, emotion and truth is laid bare, with an urgency that courses through my subjects. My hope is that my work will be utilized to

move us, in some capacity, towards a more just and equal society.

Born and raised in New York City, Caren Jo Shapiro is a visual artist and psychotherapist working in private practice. She earned a Bachelor of Art in 1983 and went on to earn a Masters in Fine Art in 1984 from the School of Visual Arts - New York, a Masters in Social Work in 2005 from NYU and a Postgraduate Therapy Degree, specializing in Eating Disorders, in 2008. Caren is also a co-founder of Endangered Bodies, a global non-profit organization whose mission is to promote body-positive images and messages and challenge toxic beauty culture and industries that profit from unrealistic body and beauty standards. Caren's work has been exhibited nationally and internationally, prolifically, since the late 1980's. She has been a featured artist in shows like The Optimist Online, La Strada, and Divine Exhibition among others; she has won awards and mentions and has been published. Most recently, her work appears in the poster exhibition, "Good Trouble-You Decide", in Washington D.C., in honor of the late John Lewis. Dedicated to challenging racism, misogyny and sexism in her painting and therapy practice, Caren focuses on identifying and understanding the societal conditions that undermine people's agency, freedom and choice. Her paintings, both psychological and political, explore the consequences of denied humanity and grapple with the experiences of race, gender and sexuality; physical and sexual abuse; agency and identity; objectification and sexualization.

### ***Great again for who?***

Oil on canvas, 24x36 | \$5000

## **ELAINE TASSY**

I am a mostly self-taught Haitian-American artist born in 1967 in Montclair, New Jersey. I currently live in Albuquerque, New Mexico, and am also a writer, yoga instructor, craniosacral therapist and medical hypnotherapist. Some of my paper and textile collages are thematic, others purely decorative, and most are made with recycled materials, frames and mattes. In Albuquerque, I have shown my artwork at Philip's Chapel CME Church, 50/50 Coffee House & Pub, 606 Gallery, Gallery ABQ, Jemez Springs Art Museum, Santa Fe Public Library, and the Gallegos branch of Albuquerque Public Library, among other locations. I have spent time as an artist-in-residence at the Two Heads Institute in Bahia, Brazil, the Headlands Center for the Arts in Sausalito, CA, and at the Hambidge Center for the Arts and Sciences in Rabun Gap, Georgia. I also have given workshops on creativity to schools and community groups.

### ***Say Their Names***

Paper collage using magazine cuttings, on board, 37x37 | Posters available for \$100 each

## **T. OWENS UNION**

The submitted piece 'Enough' is a reflection of African American cultural experience strongly influenced by the recent political and pandemic crises which have had devastating consequences for communities of color. I create digital photomontage art with components from vintage puppets, sculptures, and/or antique dolls as the base, which are then digitally manipulated and combined with other photographic elements including textiles and found objects.

I am a career scientist in a visually oriented field (pathology). I also attended The New School (Parsons) for an AAS degree in Fashion Marketing, but was primarily drawn to courses such as computer assisted design (CA,D), digital layout, graphic design and drawing which inspired me to experiment in visual art. I create digital photomontage art by collecting and photographing primarily vintage and antique materials which are then digitally manipulated to produce storytelling composites. Through art I explore aspects of African American cultural identity and experience, influenced by my own personal history and current and past events that have affected communities of color.

## ***Enough***

Digital photomontage, 11x14 | Not for sale

## **RACHEL VENEGAS**

This work was inspired by a piece I created as a child. I lost that piece of art over the years but carried it with me in my memory. I recently re-created it as digital art and it gained new meaning for me during the Black Lives Matter movement. I like to let others use their own imaginations to see what this art might mean for them. When I created this piece, it made me contemplate where this woman came from, what her story is, why she might be floating in the water, and what she might be thinking or going through. The Black Lives Matter movement has caused me to pause, look around and inside myself, to look at our current system, and try to become more educated about all the ways racism plays out in our society. The Black Lives Matter movement has inspired me to ask myself and others what we want society to look like, and to take actions like voting towards that better society that we can create together. I am honored to have my art selected for this exhibit for the important Black Lives Matter movement.

I hope you are reminded of the calming, meditative ways of nature through my art. It brings me no greater joy than to create works of art that honor nature, and humans as part of nature. For me, there is nothing more beautiful than nature. It's easy to step outside and be inspired. I am currently working in digital art and acrylic painting. I am lucky to live in beautiful Stoughton, Wisconsin. I also spend a lot of time in another beautiful place that is close to my heart - Chile. I learned Spanish when I studied abroad there in high school and UW-Eau Claire. My artistic idols are Henry David Thoreau, Frida Kahlo, and the many talented artists I follow on Instagram.

## ***Floating Woman***

Digital art, 8x10 | \$20

## **ANDREW WOHL**

Based on a typical vital signs graph and employing the Pan-African colors, this digitally created artwork graphically illustrates the tragic taking of a Black life.

Though educated in the Sciences, I have always had an eye for the aesthetic. While working as a biologist in Biscayne Bay in South Florida, I appreciated the sights and sounds of a decrepit, but still functioning, deep water dredge churning the mud and swirling the green waters of Florida's coast. Later, while studying mechanical engineering, I browsed the books in the college library's art section while trying to master such topics as differential equations, strength of materials and fluid dynamics. Later still, as an engineer working for large aerospace firms, I never lost sight of the beauty evident in the machinery and materials common in that industry. Largely self taught, my early pursuits in fine art photography have garnered shows at the Kentlands Mansion, the Strathmore Center for the Performing Arts, Hickok Cole Art Night, and the Chastleton Ballroom within the greater Washington, DC area. I have also received awards from the Vienna, Virginia Photographic Society and my work has been acquired both commercially and privately.

## ***I Can't Breathe***

Digitally created image using photoshop, 36x15 | \$570