

SANCTUARY CITIES AND THE POLITICS OF THE AMERICAN DREAM

OCTOBER 3 - NOVEMBER 9, 2019

curated by Luciana McClure

CREATIVE ARTS WORKSHOP

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Curatorial Statement

Sanctuary Cities and the Politics of the American Dream invites our New Haven community and beyond to experience the work of over 125 artists, makers, creators and activists from across the country.

These works explore themes of migration, displacement, sanctuary, safety, belonging, identity, home and the American Dream. They speak to each other and to the world at large. Parallels between our current political climate and the past are drawn by artists, personal journeys are shared, statements create an atmosphere of open discourse. Immigrants and diverse generations of Americans explore their identity, their culture and their duty to their communities and neighbors.

These powerful works speak for themselves through the language of their medium. Please take time to also read each artist's written statement. The backstory and testimonials included with many of these works are moving and informative. By reflecting on these messages, we can begin to comprehend the countless other voices that aren't allowed to be heard, voices echoed throughout this exhibition.

I hope that you will approach this exhibition with an open heart, a sense of curiosity and courage to build a better community as we attempt to topple the physical and emotional borders that divide us.

Luciana McClure, Curator

Organizational Statement

Artists are storytellers, they are facilitators, they are interpreters, they are translators. Their voices and their work connect us over time, geography, and difference.

Creative Arts Workshop is pleased to present this exhibition of works by over 125 artists from all over the country who explore with us and for us the issues of immigration—both historically and present day. Our intent is to provide a platform for engagement and discourse about creative expression and social issues — and sometimes, their intersection. We thank our supporters who made this exhibition and related programs possible.

As architect and activist for immigrant and human rights, Teddy Cruz, has said, "Art allows the encroachment into institutional thinking." We agree.

Anne Coates, Executive Director



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Jaishri Abichandani

My work embodies radical, intersectional feminism that opposes both Right -Wing Hindu Fundamentalist and White Supremacist Nationalist Patriarchies. I create ephemeral and material works including activating collective communities, making objects, orchestrating actions or curating exhibitions, dividing my time between producing in the studio and cultural production. Keeping the two practices separate from each other allows me to stay laser focused on the demands of what I am trying to communicate with each work, whether it is a painting, sculpture or an exhibition.

Like many other immigrant artists, my work is not just informed by Western contemporary art, but the historic aesthetic traditions of my culture. South Asian aesthetics inform my work, not just in appearance, but in its grounding in Rasa theory - which posits that all art, including visual is an act of psychic and emotional transference between the maker and the audience. In the last few years, I taught myself sculpture to give physical form this idea from a feminist perspective, paying particular attention to our emotional landscapes - to gestures, people and feelings left unrendered at the hands of male sculptors such as women bleeding, birthing or loving one another.

I constantly explore new materials and techniques in a quest to give form to a feminism that is at once sacred and deeply radical. Queering and subverting traditional imagery with political and feminist concerns allows me to critique expectations of a performed (South Asian) identity while responding to the rise of Hindu fundamentalism. By creating paintings and sculptures that elevate and bring visibility to communities of activists, I am interjecting their politicized bodies into spaces where their existence has been long denied; be it the canon of contemporary art or society at large.

Deeply inspired by queer, feminist and international craft art forms, I make my work from the understanding that the personal is political. Every object that I make, every endeavor that I undertake has within its heart a quest for equality and social justice. Regardless of the shape of my efforts, my vision remains centered in Love

Eduardo Alvarez

I am a visual artist living in New Haven, Connecticut. My pieces are created using mainly acrylic paint and at times mixed media. The focus of each piece is to delve within oneself and let go of everything, much like if one were in a dream. The colors chosen represent an exhalation of a meditative journey through movement, music and emotion.



Melting I.C.E.

Acrylic, 4' x 5'

This piece speaks to the struggle people face in having to cross "borders" and bodies of water all around the world, risking their lives and sometimes, tragically, losing their lives. I chose the title in thinking of the irony of our current state of affairs. Global warming is causing glaciers to melt all around our planet, but the most troublesome force, the I.C.E. agency, seems to be gaining power. How do we melt I.C.E.?

Tzintzun Aguilar-Izzo

In the United States of America, we have a responsibility to preserve, honor and respect all of our differences and similarities. Yet, we must also remember that all our voices, memories, perspectives are united as one. Communities are a beautiful fractal of multiple identities. When we speak together, constructive change can grow anywhere. "We Murmur" was made by Tzintzun Aguilar-Izzo, a Purepecha/ChicanX/Italian visual artist and storyteller (www.tzintzunaguilarizzo.com).



We Murmur (2019)
Watercolor and ink
18" x 24"

Adeebah Alnemar

Adeebah Alnemar, wife, mother, artist, chef, Syrian refugee living in West Hartford, Connecticut. My artistic talent is in charcoal, primarily. I am available to give drawing lessons, in which I have experience.

Patience and Strength or Sabr wa Quwah (in Arabic)

18" x 24"

Simone Alter-Muri

Simone Alter Muri is the Director/Founder of the Art Therapy/Counseling, and Art Education programs at Springfield College. She holds a Doctorate in creative behavior and child development, a Master's degree in art therapy and a Bachelor's degree in art and psychology. Simone exhibits her art in galleries locally, and internationally. Her current work includes work on glass on the topic of sex trafficking, refugees, installations on barcodes and holocausts, and plein air paintings. She is a researcher of Art in Times of War, Children's Art Development and Tattoos and Healing. Simone has been awarded grants and was the Massachusetts Art Teacher of the Year in Higher Education in 2003. She published numerous articles and chapters. Known for her work in post-modernism she co-authored a chapter in *Blaze* on feminist art.



Refugees
Mixed Media
14" x 10"

I was thrilled to see Joe Standart's amazing exhibit of New Haven refugees when it appeared on the Green. When the exhibit came down it took me by surprise... made me think of the 6,000 Disappeared the desaparecidos... plus other countries where dissidents or 'unwanted' citizens were mercilessly eliminated. And of course, that's what Trump and ICE are doing... I think of Nelson Piños...

Faces on the Green: New Haven, Connecticut, Summer 2018/Installation by Joe Standart

Poetry, one page

Michael Amato

Fear Culture, USA is a photo essay that examines the prevalence of the 24-hour cable news cycle in the life of the average American. This series of photographs attempts to highlight how omnipresent the television and cable news are in the everyday public and private environments we inhabit. In these photographs imagery from newscasts of past, recent, and current events are contrasted by happy homes and relatable everyday settings. My purpose in developing this project was to draw attention to how a constant stream of breaking news and imminent threats might have a lasting effect on our collective conscious.



Smugglers' Notch, November 2015

Archival Pigment Print on Hahnemuhle Fine Art Baryta

16" x 20"

Please see my website, <http://michaelamatophoto.com>, for a greater selection of work from my photo essay from which this work is a part of, titled "Fear Culture, USA"

Lakshmi Rivera Amin, originally from Ohio, loves warm colors, steady lines, and heirlooms that have lives of their own. Currently a junior at Yale, she spends a lot of time deconstructing and reconstructing her in-between identity as the multiethnic granddaughter of immigrants through visual and written art. Inspired by Glissant's understandings of opacity and creolization, she has recently been interested in representing her multifaceted experience through disclosing everything and nothing about herself at the same time. She's honored to witness the powerful work of artists and activists in the New Haven community and hopes to continue learning from them for years to come.

Peeling Mangoes

Watercolor, pen, and colored pencil on handmade recycled paper from Pondicherry, India
10.2" x 14.2"

Originally a quick experimental painting from several years ago, I revived a piece I'd abandoned and incorporated cultural symbols that populate my daily life into an unraveling landscape. The references explicitly gesture towards the mixture of cultures present in my upbringing, yet do not identify themselves and their origins for the viewer, who cannot know simply by looking, what the significance of each reference is. By bringing together almost stereotypical images from diverse traditions, I attempt to illustrate the simultaneous nostalgia, alienation, and in-betweenness of my multiethnic experience in the midst of a world with a need to label and categorize at all costs.

Lisa D. Archigian

Lisa D. Archigian is a Visual Artist, Librarian, and Educator with a background in painting, printmaking and illustration. Her work is an exploration of narratives of space (architectural and mental), referencing the urban landscape, interiors, and archival images of the Armenian Genocide. She lives and works in New York. www.lisadarchigian.com



Spectacle (II)

Linocut with 22 ct. gold leaf and gouache handcoloring (1/1)

12.75" x 19.75"

Georgina Arroyo

My work focuses on connection and disconnection between people, places and within the self. My work is heavily research based, with a focus on neighborhood change, grief, and loss. The work is informed by the setting in which it is created; as an artist based in an urban environment, the rapidly changing face of the city contrasts the ways in which I work and keep me thinking about the concepts of home and identity. My work is an attempt to catalog the memories of my late grandmother and map the places I associate with her that are permanently gone or altered due to gentrification. I begin with painting and finish with collage, by layering found images and drawn studies of places and their changes. I use transparency, such as vellum or mylar, to build layers and allow for the images to blur as they come together. My work aims to challenge the authority of maps by questioning their validity as the landscape of NYC changes. Each layer in my works act as a visual record of my thoughts and process while questioning the truth of places and our memories. I am interested in how our identities change as our neighborhoods change, tackling gentrification through a personal lens.



94 Ingraham

Acrylic, oil pastel, collage on paper mounted on wood
12" x 12"

This piece was created while thinking of the Joyva factory in Bushwick, Brooklyn. This factory was located at 94 Ingraham St, off of the Morgan Ave L train stop. My grandmother, an immigrant from the Dominican Republic, worked at this factory up until her death. The building recently sold for 3 million dollars. In this piece, I paint over the building and its for sale sign, imagining a condo built atop it, further changing the landscape of this neighborhood.

Ellen Augarten

I have been picking up my camera for thirty plus years in a professional capacity, focusing most of my attention on children and families, as I continue to do. In addition, my personal work explores the fun-filled and addictive techniques of multiple exposure and intentional camera movement. It was gratifying to have been an Artist in Residence at Mesa Verde National Park last year with the express purpose of using these techniques to document the extensive burned trees within the park. Many examples of this current work are on my website.



The Peace of Wild Things (borrowed from Poet Wendell Berry), 2018
Digital photograph

About the photo: In early 2018, I was invited to document the patients, staff and families at a children's cancer hospital in Baghdad, Iraq. It was an eye-opening and amazing experience, with many highs and many lows. Returning to the states, I started to use my favorite techniques of multiple exposure and camera movement to make photos that convey an emotional impact, concentrating on the words calm, safe, free and peace - thus creating sanctuary.

Lexi Axon

Lexi McC Axon is a contemporary New York artist employing painting and object making to process the surrealism and density of climate and human (r)evolution and ritual. Her parents were jazz musicians, and as a child they moved often after a tragic event.

"Since the 1980s, Lexi Axon has worked between New York City and Paris under the pseudonym "Lady McCrady". Her work consists of impulse sketches, etchings, paintings and sculptures of street life, dictated by the energy and chaos of construction zones."

- Sara Fritchey, Artspace New Haven



Chanel, Cell, Gin Gilbey, Gone.

Flasche paint on Arches Platine on canvas on stretchers

22" x 30"

About dislocation and loss.

A lifelong artist, awards and exhibitions include NEFA, CT Commission on the Arts, New York University, Smith College, Sao Paulo Biennial, East Village NYC, Paris and London. She is a BFA Syracuse University VPA, having studied with Robert Gwathmey, Friedl Dzubas and Judith Rothschild, a Hans Hoffman colleague, a VPA year abroad at Sir John Cass School of Art, London UK. MFA from City University New York, Hunter 1990 with Valerie Jaudon, Robert Morris, Rosalyn Krauss.

Yael Azoulay

My work explores constructs of personal mythologies and narrative. How does one mishap turn over time into an everlasting, self-generating longing that completely takes over? I often utilizes the familiarity of video to break down the cultural influences and social structures that formulate these notions. Other times I employ installation, drawing and photography to portray my ideas. I create tension by both identifying with an idea and criticizing it, presenting the viewer with the opportunity for contemplation. In my latest project, *Kan Means Here*, I am making futile attempts at rewriting and relocating my memories, in order to fit in. Upon relocating to New York City from Israel, I looked at a Hackberry tree but saw a Eucalyptus. Five years later I am imagining Eucalyptus trees everywhere I go. The Eucalyptus is a non-native species that was brought to Israel in the beginning of the 20th century. This tree, whose name means “to conceal” or “to cover” is an inherent part of the landscapes of my childhood. Its grey-green colors are camouflaged within Israel’s olive trees, but exposed in the northeastern emerald forests. I use the Eucalyptus as a metaphor for my personal migration, never able to properly fit in, not sure where my home really is.



This Is Not My Tree (Brooklyn, NY)

Multilayered UV pigment printed on Plexiglas, LED backlit lightbox.

This light box has two layers of printed Plexiglas. The bottom layer is an image taken in Brooklyn, NY. The top layer, which is placed an inch above the bottom layer, is of two Eucalyptus trees and was taken in Israel. Though the Eucalyptus trees are cut to fit the space above the other vegetation, the space between the two layers prevents them from blending in.

Lillianna Marie Baczeski

Lillianna Marie Baczeski teaches art, and studies intellectual property, in Hartford, Connecticut. The series "Home of the Brave" explores contemporary America. Baczeski earned an MFA from The Ohio State University in 2016, and has also studied conceptual photography at the University of Connecticut, School of the Art Institute of Chicago, and Yale University.



Untitled (Home of the Brave, 01)

Archival Inkjet Print

44" x 30"

Jenni Belotserkovsky

Born in Italy to Russian-Jewish immigrants I grew up in Germany where I studied graphic design. I volunteered in Botswana, Africa and lived in New Zealand before settling in Vermont, USA. Like many Vermonters, I wear many hats. I work as an artist, graphic designer, and art teacher. Currently I am combining my activism with my art and will expand into the field of activism in art.



The American Dream: In Memoriam

Concrete, steel, plaster

20" x 22"

I am a first-generation American. My parents were exiled during the Soviet Union and we were lucky that they were offered to work for the American government in Germany. More than a decade ago I arrived in Vermont, fleeing an abusive relationship with nothing but my son and three suitcases to my name. Twice my family has sought refuge in America, twice we were welcomed with open arms. We were lucky. Now I am a Vermont artist, art teacher, and graphic designer and I am appalled by the conditions asylum seekers and immigrants are faced with. Asking for asylum is not a crime. It never warrants separating children from their parents. Parents do

not uproot their children and themselves lightheartedly, I know this. I cannot imagine a worse fate than traveling for days and weeks, with nothing but hope in your heart, and then being separated from your loved ones, put in appalling jail like criminals and then hearing of the death of your child. We as a nation cannot continue with this inhumane treatment. As a Jew I grew up with the knowledge of the Holocaust and visiting memorials. Memorials that were meant to remind us of what had happened so we should never repeat. I am working on a memorial to commemorate all those who perished in the immigration detention centers. I recently finished the model to it. I am hoping to build a large scale memorial and put it up in a prominent place. My memorial is meant to remind us of the suffering that is happening right now and give hope to those who suffer. I am hoping that you would show my model so I can garner public attention and hopefully find funding for the large scale memorial.

The pictures I draw are inspired by the embraces I see everyday between parent and child. Some are joyful, some ache, and some are peaceful. All are about safety and the soft place between us and our children. I do not draw children being ripped away from their parents. I draw what is lost.



All America

Collage

32" x 44"

This is different than my usual work. The concept is to display the Red, White, and Blue from cultures and communities that today are thought of as "other". It is meant to be seen as a grid of ordinary American flags until the viewer comes closer. I am seeking to reclaim our flag. If I could include close-ups, the concept would be clearer. It really doesn't work on a computer screen.

Marsha Borden

Marsha Borden is a visual artist who works primarily with found objects and fiber. The old-fashioned rituals of making (gathering, cutting, weaving, sewing, embroidering and knitting) are part of the narrative of her work. She is currently developing a body of work around slow textiles which involves transforming found cloth and symbolic pieces of clothing through deconstruction and stitch.



A Migrant Child's Blanket

Reclaimed and deconstructed crib quilt, found textile patches, aluminized polyester backing, hand stitch

32" x 40 1/2"

This piece started out as a child's quilt I received from a day care center. I deconstructed it and then mended the top layer by adding slow stitched patches made from table linens that belonged to my second-generation Italian immigrant grandmother. The backing is an aluminized polyester "space blanket" of the type handed out to migrants at US Border Control Processing Centers. The duality of the new blanket—soft, warm, and cozy on the front, slippery, cold, and noisy on the back—represents the dehumanization, loss, dislocation, and lack of care of migrants and their children who seek our protection at the border.

Kristen Bourgault

Kristen Bourgault is not an artist, but believes in the power of traditional handicrafts to stave off the crushing anxiety of being a person in the modern world.



Connecticut Welcomes You
Embroidery floss on canvas
8" x 8"



Donald Bracken

Sheila Levrant de Bretteville

Nicole Bricker

Nicole Bricker is an oil painter based out of Redding, Connecticut. While growing up in the midwest, Nicole was able to develop her curiosity of art and human nature. After college, Nicole worked in the advertising industry before becoming a full time artist. Storytelling is at the heart of each painting Nicole creates. From a single portrait to a narrative scene, each work has emotion visually displayed for the viewer to interpret. Her goal is to tell the stories of emotion, relationship, and desires of our daily existence in modern America. She believes that we all have a unique and personal path that when shared we can all begin to see each other in unexpected and life changing ways. As Nicole has grown as an artist, her work has developed distinct uses of form, line, and color. While using drawing foundations, Nicole pushes further the use of color and line while often exaggerating the boundaries of the medium. While using figures and narratives to create works, the expressive palettes that Nicole utilizes showcase a diversity of the subjects.



Election Cake

Oil on Canvas

48" x 60"

Voting rights have long been fought for in The United States. Our country was founded because we wanted freedoms and our voices heard. Interestingly, the only people originally able to vote in the United States were white, male, land owners. It was really a small portion of our founding citizens that were able to make major decisions that still affect Americans today. After the Revolutionary War, women didn't have a voice in voting. Women made up for

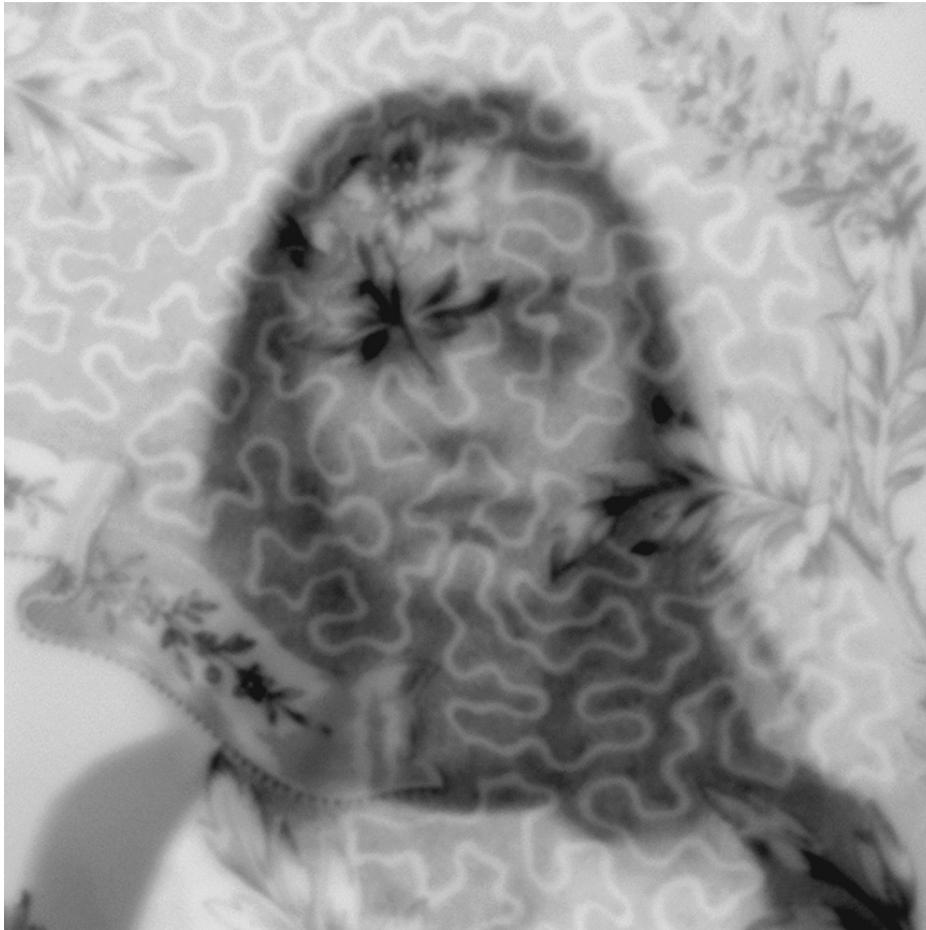
it by working as communities by baking large quantities of cake called Election Cake. The cake was sliced up and handed out to influence both voter turnout and election results. It was the first way in which women participated in our electoral system. The background of Election Cake is a recreation of Amelia Simmon's recipe which was first published in her book *American Cookery in Connecticut and then New York* in 1796. This homage to the history of women in America challenges the way in which we think all women can access the election process. The two figures sharing the cake represent modern American women, who until recently, have been left out of policy making and are constantly fighting for a seat at the table. Many women still need the support of other women to ensure a gender and the minorities of women disenfranchised have the ability to help make change through votes. Women have worked together in the past to make change and we can work together now to change our futures. This piece was originally created for the ArtsWestchester show *Give Us the Vote*.

Janine Brown

wallflower, noun:

a person who has no one to dance with or who feels shy, awkward, or excluded at a party.

The body of work entitled, "The Wallflower Project," examines the social stigma of being a "wallflower" through the use of portraits. The word "wallflower" was first used in the early 1800's to refer to a woman without a partner at a dance, presumably sitting against the wall. During that time period, wallcoverings, such as wallpaper, started to grow in popularity due to mass production and a repeal of a Wallpaper Tax in England. Informed by history, I conceived of The Wallflower Project using double exposures (portrait + wallpaper) with a pinhole camera to create an image whereby the subject literally fades into the background. The ghostly portraits require the viewer to take notice and spend time with the "wallflower."



The Wallflower Project: Vera
Digital C-Print Mounted on Aluminum
24" x 20" x 1"

Facing Homeward

Collage, Acrylic and Mixed Media

Robert Brush

Robert Brush lives and works in Beacon, NY. He creates conceptually-based work in a variety of mediums, and has received numerous grants, awards, and commissions. Most recently, ArtsWestchester, White Plains, NY, has commissioned two new works for the exhibition Give Us the Vote. Previously, in 2017, he was awarded a residency and solo show at Artspace, New Haven, CT, where he built a motorcycle clubhouse installation, and performance, Laughing Skulls Motorcycle Club. Brush has shown at Hudson Valley MOCA, Peekskill, NY, twice in the last two years, Sculpture Magazine included his work *Bedpiece #1*. In 2012, *We Buy God* was acquired for the Bucksbaum collection. Along with Sculpture Magazine his work has been included in The New York Times, Miami Herald, Dart International Magazine, and Bloomberg News.



Untitled, (where dreams come true)

Inkjet print

8" x 10"

Joy Bush

Joy Bush works as a fine art photographer. Her work has been exhibited in solo and group exhibits in many galleries including the Umbrella Arts (NYC), Copley Society (Boston, MA), Carriage Barn (New Canaan, CT), Mattatuck Museum (Waterbury, CT), Charter Oak Cultural Center (Hartford, CT), DaSilva Gallery (New Haven, CT), Kehler Liddell Gallery (New Haven, CT), City Gallery (New Haven, CT), and Artspace (New Haven, CT). Her work was selected for Solos 2015 show at the Westport Arts Center and at Central Booking in New York City. Her photographs have appeared in *The Village Voice*, *The New York Times*, *Connecticut Review*, and many other publications. She is represented in the permanent collections of the Cincinnati Art Museum, the Mattatuck Museum (Waterbury, CT), the Baseball Hall of Fame (Cooperstown, NY), the Rock and Roll Hall of Fame (Cleveland, OH), Yale Medical Group Art Place (New Haven, CT), and many private collections. Her work is also in the Flatfile at Artspace in New Haven (CT). She is a member of City Gallery (New Haven, CT).



Wall, No. 91

Archival pigment print

10" x 16.5"

Stephanie Concepcion Cantu

I am Mexican, Danish & Polish born in Chicago, IL. My father's family immigrated to the USA when he was a young boy. My sisters and I were the "coconuts" of our family because we grew up in the suburbs around primarily white people. This created a conflicting juxtaposition for me because I was exposed to the racism white people have toward Mexicans, often. I will never forget the first time I heard the word "spic" and "wetback." My whole life I felt as though I was living somewhere in between. I have only begun exploring this through my art. A huge catalyst was the targeted shooting in El Paso. I suddenly feel a responsibility to address what it feels like to live in between.

Blue Bubble around America

Acrylic On Paper

12" x 9"



Lindaluz Carrillo

Christine Chaise Greenwood

Christine is a Parisian native French certified teacher, an artist and an Art Event planner with 30 years of teaching experience in public and private schools in France and Connecticut. She was educated in France where she received her degrees in elementary school and special education teaching. Additional undergraduate studies comprise psychology in Connecticut. Christine has taught French, Art in French, Acting in French in various schools and institutions in the Hartford area, including Farmington Valley Art Center, Thompson Brook, Roaring Brook and Pine Grove schools in Avon, Kingswood Oxford middle school in West Hartford, Farmington and Simsbury continuing education for children and adults. She was an adjunct professor of French at the University of Hartford and the founder and director of the French American Nursery School in Avon, CT from 1998 - 2006. In addition to her fine art, Christine designs and creates metal sculptures and she organizes and hosts Art and Fundraising events to give back to the community. Founder and event organizer of Art2Unite International 2018 and Art2unite2-No Walls, Just Bridges 2019. Art and Music fundraising events showcasing and donating the work of a coalition of artists who share the same mission of protecting human rights and helping the community in need.



Neoman

Acrylic paint on wood board
30" x 30"

Hope is the last thing that goes.
Neoman hopes for the return of
humanity.

Kat Chavez

I have been told that my work often appears as a memory. I believe this effect stems from the energy imbued in my process; I enter into a place of remembering whenever I am making. While not everything comes directly from my experience, I am evoking history in everything I do, whether that be personal history, cultural history, or art history. My body belongs to a lineage of womxn and femmes who have questioned the abuse of our individual and collective bodies, seeking new forms of healing and empowerment through the arts. My artistic practice is simultaneously personal and intensely relational – my work functions as a space for me to turn inward or build community outwardly. I find that the repetitive actions of printmaking or weaving calm my mind, my breathing, and my body; yet I also find that communal art-making functions to bring me outside of my own head and reminds me of the importance of relationships. This is why my practice regularly swings back and forth between individualized and collective. Materiality also holds an important space in my practice. I make active efforts to recycle materials, to source my materials locally, or to ground a work in the use of specific material. I find that my work achieves its conversation with personal history through the presence of a physical history. I am also interested in engaging with viewers on a level that they can recognize as accessible through materiality; in other words, I am interested in demonstrating how people can source their own materials for art-making, whether they self-identify as an artist or not. Arts education and, more broadly, accessible creative endeavors are important to me.



Only The Earth Knows
Silkscreen prints and acrylic on canvas

Only the Earth Knows (2018) was a difficult endeavor to remember and recognize the deaths that occurred at the U.S./Mexico border in the year of 2018. I made a small silkscreen print for each death that was counted (a total of 289, according to the Missing Migrants project of the UN's International Organization for Migration), and I display unprinted pieces of the painted canvas alongside them to remember the many uncounted deaths. In each installation of this work, viewers are offered the opportunity to purchase a print for \$20, with all the proceeds going directly to the non-profit organization Border Angels.

B Chehayeb

My work is evolving from research in ancestral trauma, generational loss and memory into sculptural narratives and paintings. These pieces are constructed to shift what is felt, remembered and lost into a present and physical form. I focus on creating spaces for language to fail. No words can give these spaces a name or place them. no home, no heaven some place further in-between I explore the details of my great-grandparents and their journey to America. I think of what parts of them I carry forward. Their histories have holes, some parts fading entirely. I am working with the fragments and use them as a platform to investigate this blend of stories, languages and memories that compose my identity.



mis tres padres

Mixed media

4' x 7'

WonJung Choi

My series of sculptures, installations, paintings and drawings are all about my identity adjusting to a new world. Starting with a process of discovering the solid element of oneself, it is a continuous research of evolution, adaptation and transformation. I materialize my struggles against my disorientation of attempting to locate myself in an alien environment, cultural frustration and different status in various mixed media. My recent primary sculptural material is found silver, used platters, cutlery, and keepsake objects gifted and donated to me and purchased from antique shops or online dealers. My interest in these objects relates to their formal qualities as well as their cultural connotations. Specifically, their gender and class associations with people of means and domestic life, as well as their service as mementos of familial heritage and legacies.



Borderless

Antique silver plate, vintage metal, rivet

The silverware is recognized in its lineage within a Western heritage, yet I have transformed singular fragments into complex compositions with a deeply personal sensibility. For approximately fifteen years, I have been dividing my time between Korea and the United States, resulting in a nomadic self-identity. I have constructed silver shoes attached to plaster casts of my own feet. The silver shoes suggest a type of armor, priming myself for my journeys.

Lawrence Ciarallo

I am an artist, designer and muralist based in the city of Hoboken, New Jersey. My work is an eclectic mix of portraits, pop art and abstract works that address a myriad of topics and honor a diverse group of individuals. As part of my art practice, I also work with Young New Yorkers, an organization based in New York City that provides diversion programs to court-involved young people, as a program assistant and ambassador. My paintings and murals are inspired by the endless beauty that exists amidst the chaos. To exemplify this spectrum, I incorporate a mixture of collage, abstraction and portraiture. Also, the New York metropolitan area, which provides an endless amount of information to ingest and process, is integral to my creative practice. Portraiture can be used multifariously, details included or omitted to push the narrative I seek. My portraits are a history lesson. An array of musicians, authors, scholars, artists and athletes whose accomplishments provide endless motivation, personally and creatively. My objective is to create pieces that stimulate, entertain, inform, and engage.



OUR DREAMS (chasing invisible butterflies with a net)

Mixed media on wood

8' x 4'

Quote is from the song "Zion Train" by Bob Marley which itself is derived from various scriptures including Matthew and Mark. Many of the color bubbles illustrate what I "dream" for our country and the world. Equality, Justice, Peace, Love etc. The title was chosen because it reflects the despair one can feel when dealing with our current political reality.

Averil Clarke

Averil Clarke is a poet living in New Haven, CT. Born and raised in New York City and trained as a social demographer, she does research, writes, and teaches on social inequality. She is the author of an academic book entitled "Inequalities of Love: College-Educated Black Women and the Barriers to Romance and Family." Her current project is a book of poems on bodies and inequality.



Female superhero token

Glossy poster

24" x 36"

Susan Clinard

By carving wood, forming clay, bending wire, collaging paper, and using found objects, I hope to reveal something that you already know but have never felt or considered before - someone else's story or beauty - so that in turn you see yourself reflected. I am captivated by the subtle nuances in life, the mundane flipped upside down to reveal the poetic, what hope might look like, how a piece of artwork brings one to tears, finding joy in an object's form, how anxiety might be a knotted ball of twine while openness and acceptance might be represented by a concave space, how art can initiate change - all of this gets woven into my art making. I have been a working artist for over twenty-six years and a fervent observer of life for as long as I can remember. My work is an exploration of nature's forms, distorted and perfect, found and inspired. It tells stories, helps us connect and speak about our shared fears, beauty, and struggles. In all my work, I am most concerned with staying honest to myself, to the process of creation, to my materials, and to the subject matter I choose. Susan is the 2019 winner of the nation's top carving award (MH Hammerschlag Award), and in 2018 the Art by the Northeast award for sculpture. She has been an artist in residence at the Eli Whitney Museum for the past six years. Susan has taught at the School of the Art Institute of Chicago and the Palette and Chisel Academy of Fine Arts. She has received substantial public commissions, and her sculptures can be found in many private collections worldwide.



White Space White Noise. Family Separation at the Border
Ceramic, wood



COOPERATIVE ARTS & HUMANITIES HIGH SCHOOL

This collection of zines and written works are the result of talks my classes had with Luciana McClure. Students were asked to consider the idea of “sanctuary” in terms of the safety they and others feel living in New Haven and in the United States at this time. They were also asked to think about the American Dream—what does it currently look like and is it achievable? For who? And how?

Mindi Rose Englart

Creative Writing/English Teacher

Cooperative Arts & Humanities Magnet High School

Robert Coppola

The photographer's lens is selective and often forgiving. Sorrow can be rendered without pathos. Embedded in minimalist compositions and the formal qualities of art, a life without hope is revealed. Each of my folios relates an unfolding story that portrays hardship and loss. These stories are about people and the loss of culture and dignity, but the images often reveal a resilient human spirit.



Coachilla Valley
Photograph
17" x 11"

Jacob Cullers

The Politicians are at center stage. All their twisted little hands slowly strangling the eagle. They wear masks as they show each other their stone obelisk. Some hide under white sheets while others are counting money on granite steps. They would make old George proud. The founding fathers are frozen on display; the image of an explosion slowly thaws them. One whispers "the eagle is dead now," as the politicians take turns wearing its skull around. They dance with rattlesnakes attached to their necks, laughing at each others crooked bodies. Suddenly the channel changes.



Stranglehold

Oil

34" x 36"

This piece belongs to a body of work titled American Voodoo. Feel free to visit www.jcullers.com to view the rest.

Patricia Dahlman is a New York City Area artist that makes both two and three dimensional art using thread and fabric. Dahlman studied art at Wright State University in Dayton, Ohio and at Yale Summer School in Norfolk, Connecticut. Dahlman recently completed an installation for the City-Wide Public Art Project "Windows of Understanding, We See Through Hate" shown in New Brunswick, NJ. Other recent exhibitions where Dahlman's work was included are "Between Wisdom and Madness: Works in Sculpture" at Index Art Center in Newark, New Jersey and "Curmudgeon" at ODETTA Gallery in Brooklyn.



Housing For All #2

Fabric, thread, archival photo copies on paper

30" x 22"

"Housing For All #2" is a work made with photographs of Syrian refugees and information that tells how one can help. The work also includes photographs taken by the artist and information on how one can help the homeless in Newark, NJ. The work is all sewn together on paper and includes colorful fabric rectangles representing housing for all.

Eva Davidova

Eva Davidova is a Spanish/Bulgarian multidisciplinary artist based in New York. The issues of her work include behavior, cruelty, ecological disaster and manipulation of information emerge as paradoxes rather than assumptions, in an almost fairy-tale fashion. Her practice involves drawing, performance, interactive installations and participatory VR, computer generated 3D sculpture and photo-based animation. Davidova's work has been shown at the Bronx Museum, the Everson Museum, Albright Knox Museum, MACBA, CAAC Sevilla; Instituto Cervantes, and Circulo de Bellas Artes among others. She is a recipient of the BANCAJA International Award for Digital Art; the M-tel Award for Contemporary Bulgarian Art, and a Residency Unlimited NEA fellowship for US based artists.



Global Mode > Playing with Flesh Colored Geese

AR enabled ink-jet print/animation loop

44" x 29"

Part of "Global Mode," a project that weaves together mythologies and ecological disasters, cruelty and manipulation of information, "Playing with Flesh Colored Geese" is a piece on longing to be one with others, to belong, while always moving and shifting.

Maria De Los Angeles

Currently, my work is rooted in my immigrant experience in the United States. I portray the criminalization of migration, definitions of citizenship, biculturalism, and how cultural identity is perceived by some in this time of fervent nationalism. I begin by drawing from my imagination then, later, from photographs, combining the two to create a macro migration narrative. Geographically, the imagery combines fictional and actual moments on the US/Mexican border; I emphasize what life is like for undocumented persons in the United States. Like visual poems, these narratives are nonlinear, floating somewhere between political cartoon and abstraction - between harsh reality and faith. Furthermore, my work uses symbolic imagery and source images from the mainstream media. In my paintings, I have been mixing social commentary with religious imagery, stars, flags, and imagined landscapes. My drawings can be single scenes or a compilation of moments into one composition; my paintings further layer narratives and different size images that are made full of life and energy with an explosion of color. I use color symbolically to aid or contradict the mood of my stories. The same content portrayed in my works on paper and paintings is directly explored in my wearable sculptures which explore belonging, citizenship, racism, and class issues connected to migration through art/fashion. I have been exploring these questions since my arrival to the USA as a child, growing up undocumented, now a DACA recipient. My work is born out of my own exploration of cultural and legal belonging, and the act of living as a bicultural undocumented citizen in the USA.



I love America

Mixed media (acrylic, canvas, found items, American flag), Size 4, 8 feet tall



Robert Ladislav Derr

The idea of a safe space for the marginalized has suffered misuse by groups attempting to suppress free speech and differing views. I address safe space through an escape to lush woodland at dusk; nineteenth century conservationist John Muir suggested, "The clearest way into the Universe is through a forest." Performing the yoga Plow Pose for twenty minutes, the length corresponds with the suggested time for meditation. Marking time, a candle inserted in my anus burns for the duration as dusk slips into night.

<https://vimeo.com/230927368>

Safe Space

Video

Yael Dresdner

In this piece, everything is displaced. The second sandal is missing, with a mere shadow in its stead; the hair is growing out of the "head" of that single sandal; pathways are non-contiguous and non-continuous and do not provide a clear direction; the sandal, never worn, was purchased by my father in West Africa 46 years ago. I brought it with me when I emigrated from Israel to the U.S.



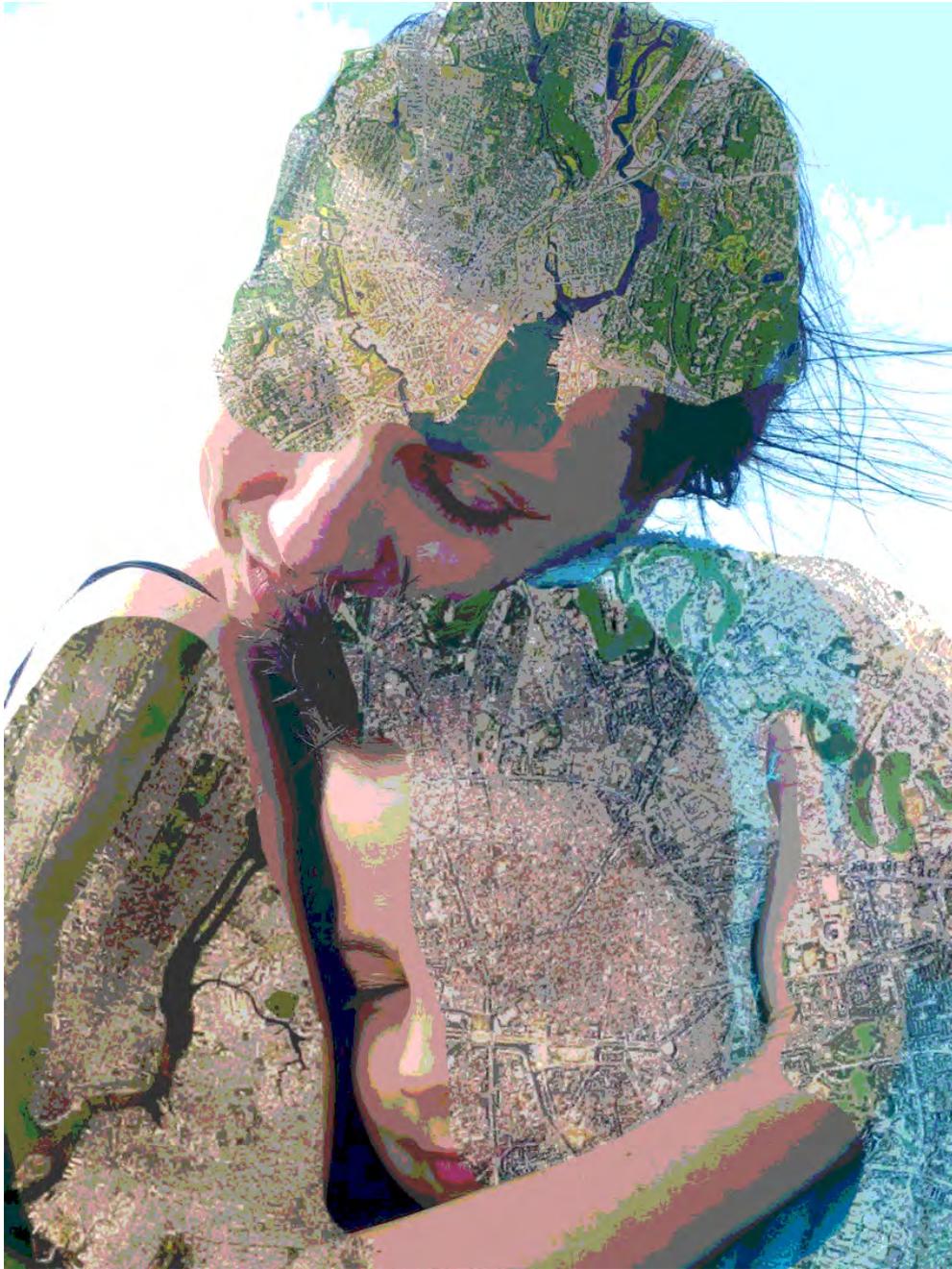
Displaced

Mixed media on canvas (Sandal, hair, leather band, embroidery thread, and oil paint)

12" x 18"

Ileana Dumitriu

www.floracolstudio.com



HOME

Digital media print

12" x 17"

Alexander Dwinell

There are many terrains of struggle in the fight for social justice and by making art as part of these movements I seek to help create the cultural change that is a necessary component of the transformation we are seeking. My work includes video installation, painting, printmaking, and sculptural interventions. My work seeks to open up deeper conversation and understanding. I see my work as part of community mobilizations. I constantly ask how my practice can be informed by the political struggles around me and contribute to those struggles. Alexander Dwinell is Brooklyn-based artist, publisher, and editor. He has exhibited at venues that include Flux Factory, Smack Mellon, ABC No Rio, Temporary Agency, and Carriage Trade and his work and writing has appeared in publications such as Emergency Index, Latin American Perspectives, and Stencil Pirates. As part of the South End Press collective he has published such authors as Vandana Shiva, Mumia Abu-Jamal and Oscar Olivera. He has also managed bookstores in the U.S. and the U.K., toured in a punk band, and is a member of the New Sanctuary Coalition-NYC.



You Can't Deport a Movement

Mixed media

12" x 46"

These panels were originally made as part of a mobilization by the New Sanctuary Coalition-NYC of which I am a part. I reached out to the community to have people write with their own hand and in their native language "You Can't Deport a Movement." From the dozens of responses, including people currently fighting deportation, those who have won asylum, and those working to abolish ICE, I made a looping video which circulated as an online GIF and as three silkscreen panels (English, Spanish, and Haitian Creole) which were worn as we surrounded the ICE offices at 26 Federal Plaza. These panels, joined by safety pins, are from that protest.

R. Danielle Egan

The piece I am submitting is from a larger series I am working on tentatively entitled, "Humanizing the Dehumanized." In this series, I am attempting to use visual imagery to break through tendencies towards dehumanization in our contemporary culture. I have been increasingly worried that we are sliding towards a fascism—historically, fascist regimes have deployed the visual in the service of their agenda. My belief is that art, serves as a tool to combat this tendency. For this series, I am drawing on the Mexican Retablo Tradition, but I am reconfiguring the concept of the Saint as well as image. I have asked friends who work for immigrant rights and social change to model. I combine their image with a recent media image of acts of state sponsored violence against immigrants in the United States. In this image, I am using a photo of women and their children fleeing the use of tear gas by ICE at the border in California. I am a professor of Gender, Sexuality, and Intersectionality Studies at Connecticut College as well as a practicing psychoanalyst. In addition to this work, I am a current student in the Painting Studies Certificate Program at the Rhode Island School of Design.

On January 1st we tear gassed women and children.

Acrylic on canvas

30" x 40"

Camille Eskell

Award-winning artist Camille Eskell exhibits her work extensively in solo and group shows throughout the U.S. and abroad, including Mexico, South America and Wales. Current shows include *Crashing the Party: Breaking the Barriers of Sculpture and Installation Art* at Plaxall Gallery in LIC, New York. Recent shows include *Tradition Interrupted* at the Bedford Gallery/Lesher Center for the Arts in Walnut Creek, CA; other notable exhibitions are a one-person show of her current series, *The Fez As Storyteller*, at the State University of New York at Geneseo, *Between I and Thou* at the Hudson Valley MOCA (Peekskill, NY) and *The Neo-Victorians* at the Hudson River Museum. Eskell's work is in public and private collections, including the Hudson River Museum (NY), Chrysler Museum of Art (VA), MOMA/Wales, the Housatonic Museum of Art, (CT) and the Islip Art Museum (NY). She was the 2017-8 recipient of a top Artist Fellowship Excellence award from the CT Office of the Arts, and has received fellowships in drawing and painting from the New York Foundation for the Arts and the Connecticut Commission on the Arts respectively. The artist has received reviews and features in numerous publications, such as *The New York Times*, *CT Post*, *The Hartford Courant*, *arte magazine*, *Art New England*, and the *Huffington Post*, as well as the online journals *Posit 19* and *Ante Mag*. The artist holds a Master of Fine Arts from Queens College/CUNY, lives and works in the greater New York area, and maintains a studio in Chelsea, NYC.



Marriage Turban Fez: To Have and to Hold
Digital imagery, French lace, silk, trim, mixed media, 43" H x variable

Tony Falcone

Tony is a New Haven-born, self-taught professional artist who has been painting primarily on a commissioned basis, for 45 years, after serving as a New Haven firefighter for 7 years. He loves New Haven and has created a variety of iconic, collectible scenes of the City and has also worked with a variety of organizations throughout his career, including: the Special Olympics, AIDS New Haven, the Southern New England Sickle Cell Community House, Ronald MacDonald House, City Spirit Artists, Inc., Ventures in Community Improvement, and Chapel Haven. His work is held in the collections of Yale University Medical School, Yale Law School, Yale New Haven Hospital, and St. Raphael's Campus of YNHH, Albertus Magnus College, Superior and Probate Courts in New Haven and Hartford, and Smilow Cancer Centers in New Haven and Hartford. From 2000 to 2014, Tony was commissioned by the U.S. Coast Guard Academy in New London to create ten monumental canvases (10' x 9') depicting their history from 1940 to 2011, including the U. S. Coast Guard landing U.S. troops on Omaha Beach on D-Day, 1944, and the evacuation of 650,000 individuals from lower Manhattan on September 11, 2011 (9/11).



Sanctuary City: A New Heaven and A New Earth
Oil on linen
32" x 40"

Tony envisioned this painting of New Haven as a Sanctuary City in December, 2018, and began working on it then. During an exhibit of his work from 12/1/18 to the end of 2018, he brought the painting to the opening reception and worked on it while people watched and asked questions about its meaning and also his process. The artwork is now almost completed, although Tony typically continues to work on a piece until he has to deliver it!



Zeph Farmby

Robert Fields

Informed by Chicago's position of non-compliance with the U.S. Dept. of Justice's new rules requiring sanctuary cities nationwide to cooperate with immigration agents in exchange for receiving public safety grant money.



Zip it. Silencio.

CITY OF CHICAGO flag (nylon) with brass grommets, and zipper

25" x 38.5"

Candace Forrette

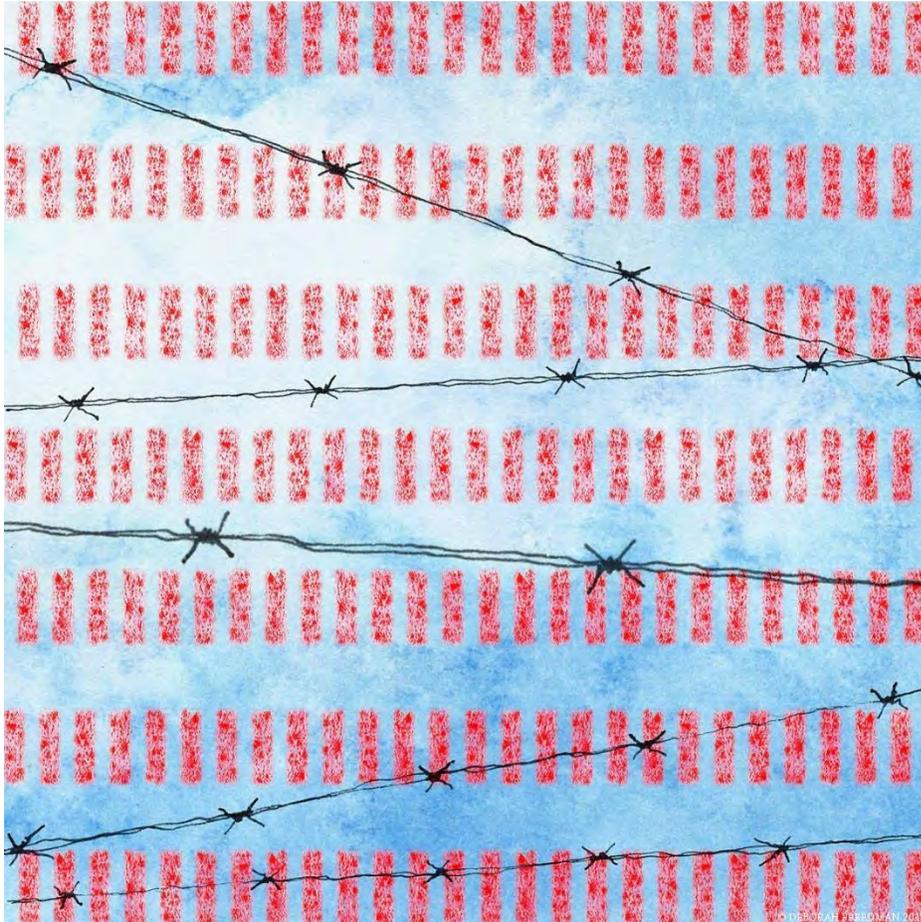
A creative response and call to action to our country's current political climate is imperative.



Leaving Home
Encaustic collage
12" x 12"

Deborah Freedman

Deborah Freedman is a critically acclaimed and award winning author and illustrator of seven picture books for children of all ages. Her most recent books are *THIS HOUSE, ONCE* (Atheneum 2017), which imagines one house's origins, memories, and dreams, and *CARL AND THE MEANING OF LIFE* (Viking 2019), about an earthworm who discovers that even the smallest of us can make a big difference.



Stars and Stripes

Giclée print, 13" x 13" framed

This image was originally created for public posts on social media - @DeborahFreedman on Twitter, @freedmanillustrates Instagram, and Facebook - on July 4, 2019.

Meredith Freeman

Meredith's works are illustrious drawings and paintings, focused on her personal experiences, emotions, concerns, and efforts towards healing and inner peace. Topics in her work include nature, contemplation of known and unknown components of the universe, her concerns with humanity's actions against the natural world and themselves, and the impact it has on all. With regards to her portrayal of endangered or threatened species, the specific subject is rendered in black and white in a prismatic landscape. These works are made to look whimsical as a warning that these creatures may in fact become subjects of legends and as mystical, elusive creatures of our past. With her portrayal of women, these at points oddly ornate and surreal scenes are used to directly represent and analyze emotions surrounding subjects such as death, mourning, coping, and understanding individual and collective purpose. These works are tools to analyze emotion and take a deeper look at mental health, coping mechanisms, and understanding of self-value and worth. The artist's works are generally mixed media, with materials including watercolor, gouache, marker, micron, and glitter. Her works are opaque and vibrant, regularly investigating color and pattern interaction as well as progression of each in union with the subject.



The Australian Transplant

Micron Marker, watercolor and gouache

8" X 10"

Sean Gallagher

I am an art professor who is creating a body of art as a tribute to my students who are African American, Muslim, and from Latin America. In particular, I have chosen students at Central Connecticut State University who endured hardships and discrimination during the last few years of backlash against them, based primarily on these identities. I initially photographed each student with a covering cloth, which the student chose, around his or her shoulders, thus partially revealed, as we see the face of the student while the torso is largely covered with a concealing cloth. Thereafter, a surrounding, complementing landscape photograph was chosen to surround the student. Then, I drew or painted the figure and ground as one. I portrayed each of my students in a manner which I believe depicts determination, each student looking beyond the limits of the composition and the potentially difficult environment to the next challenge. Today there are questions about who is American and who belongs in the U.S.; I hope these images represent dignified and strong students with exemplary qualities, clearly worthy of inclusion.



She Could See Her Home Here, Beyond the Cold, White Ground

Oil paint on panel

16" x 12"

The background of Connecticut and title refer to a "cold, white ground" into which this Muslim American student of mine, Mimi, strives to be at home.

Molly Gambardella

Molly Gambardella is an up and coming American artist working in 2D and 3D media. Her work has been featured in multiple publications including Business Insider Art, 3x3 Magazine, Creative Quarterly Journal, Bored Panda, My Modern Met, Modern Architect, Girl Talk Art Magazine, among others. Molly has received commissions from clients both private and public around the world. She was the recipient of The Brain Project's People's Choice Award for her piece, Vitale in 2017. Molly graduated from Paier College of Art in 2017 and works from her studio at West River Arts in New Haven, Connecticut.



La Gran Ocultadora
Acrylic on canvas
30" x 40"

Metaphors of love and life made visual with a couple strokes of a brush.



Stand Tall

Acrylic

18" x 24"

Thriving in a world where he is not appreciated due to the color of his skin and the hair that grows from his scalp...

Jacquelyn Gleisner

In 2014, I began developing a series of scrolls, based on patterns that mimic weavings and other forms of handiwork. The scrolls represent a harmony of opposites: a union of aesthetic traditions rooted in both craft and fine art contexts with references to tropes in abstract painting, especially from the 1960s and 1970s. Explicitly created on paper—a material structure that is accessible yet fragile—these scrolls are photographed in natural and constructed environments. Inside a parking garage or on a bed of snow, the scrolls become interwoven in a community and a specific setting, presenting alternative narratives about how paintings exist in this world.



Scroll XI

Acrylic paint on paper

42" x 16.5'

Melissa Godoy Nieto

Melissa Godoy Nieto is a multidisciplinary artist based in New York City, born and raised in Mexico. Drawing and painting are Melissa's primary practices, also used as dominant instruments for expanding into various formats such as performance, installation, sculpture, and video. In her work she investigates the relationship between experiences, feelings, unconscious thoughts, interpretations, and reality. As a multidisciplinary artist, each project is a chapter of an exploration of her fragmented identity and different expressions of the self. Melissa uses imagery to express her various interests: Nature and reconnecting to our environment through artistic practice; Music and developing her visual interpretations; Psychological Processes like night-dreams and daydreaming; as well as Symbols and Traditions from different cultures. Her work takes form by layering and experimenting with a mix of materials, using vibrant areas of color dialoguing with dark ink, and the repetition of figurative shapes and symbols that become abstract motifs.



Chichicastenango

(Part of Series *Muros*)

Oil pastel and ink on paper

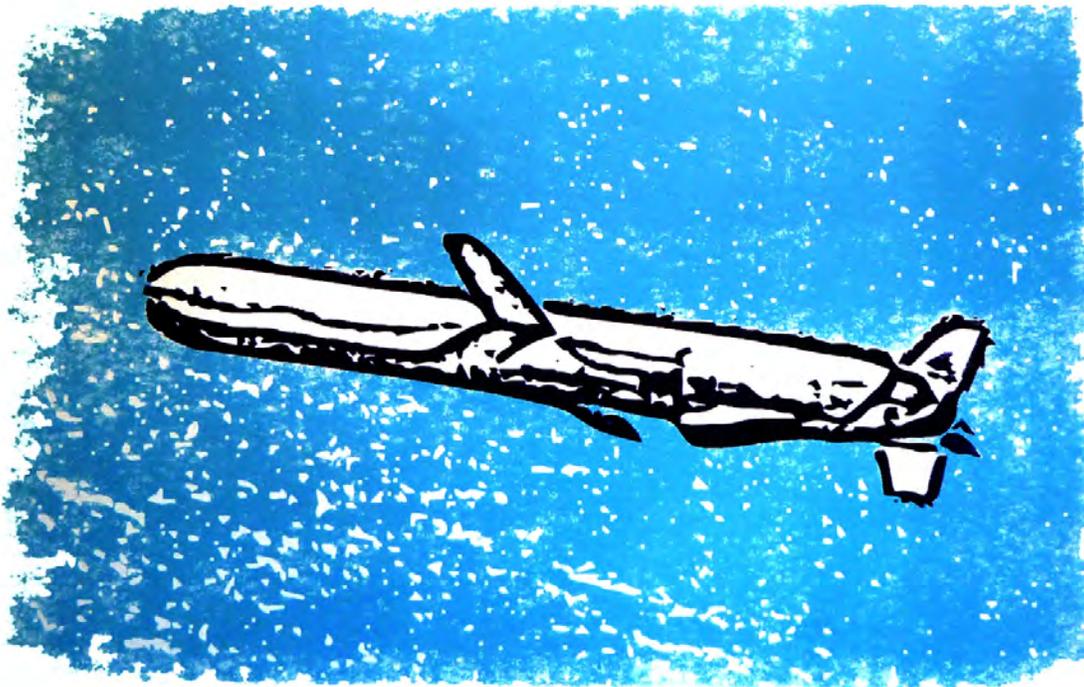
30" x 26"

Melissa Godoy Nieto is a multidisciplinary artist born in Tijuana, Mexico, the busiest land border-crossing in the world. She grew up seeing the fence that divides Mexico and the United States as a standard part of daily life of Mexicans, and an established struggle of the area. For the drawing series *Muros*, she collaborated with photographer Thomas Hoepker, revisiting his archives, and choosing photographs taken in the Berlin Wall, Mexico-Tijuana's border, Guatemala, and Venezuela. These drawing series are daydreams of a parallel reality responding to Thomas' photojournalist photos. For *Chichicastenango*, Melissa responds to a photograph taken in Guatemala.

Allan Greenier

WHAT DOES

CREDIBILITY



LOOK LIKE?

Credibility

4 color silkscreen print

9" x 9"

Sidney Harris

My cartoons appear in numerous magazines, my paintings appear in my studio in Erector Square.

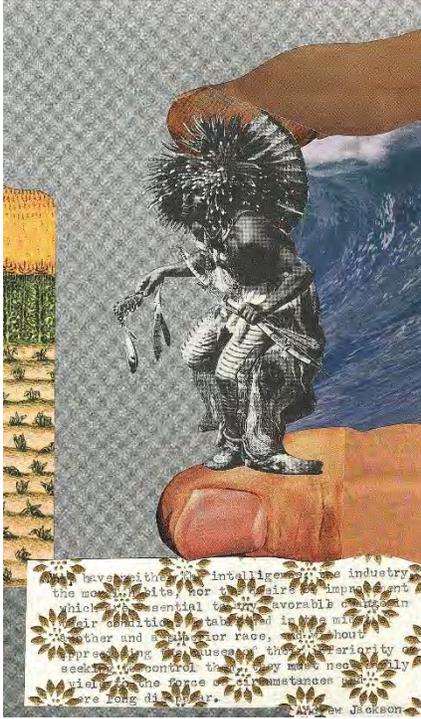


Trump warning

Collage: photograph, ink, paint

11" x 15"

Justin Irvin



Force of Circumstances
Collage, 8 x 4.75 inches

Force of Circumstances is inspired by a disturbing and racially charged quote by President Andrew Jackson.

Niña, Pinta & Santa Maria was made in protest of Columbus Day 2016.



Niña, Pinta & Santa Maria
mixed media collage, 10.25 x 11.75"

Ellen Jacob is a visual artist/photographer and educator whose work focuses on social justice. Her work has been exhibited internationally, including the FIF International Festival of Photography in Belo Horizonte, Brazil and the 5th Biennial in Barcelona, Spain, Marin Museum of Contemporary Art and SITE: Brooklyn. She is the recipient of a Lower Manhattan Cultural Council Grant and a Ford Foundation Grant, and has performed work under grants from the Knight, Kresge and Google Foundations. Her work has been widely covered; in-depth stories have appeared in *The New Republic*, *The Huffington Post*, *The Daily Mail*, *Asahi Shimbun* and other publications. She is a Josephine Herrick teaching photographer and a member of Soho Photo Gallery in New York City. She holds a BFA with honors from Pratt Institute in Brooklyn, New York.



Us Against the Wall
photography

Even though we have very different backgrounds, come from different places and hold differing beliefs, there is a sameness in our diversity. We often feel divided and isolated, and we offer myriad reasons for this isolation: race, class, politics, religion, gender, economics, birthplace and more. James Baldwin said: "The purpose of art is to lay bare the questions that have been hidden by the answers." I want my images to seek those hidden questions.

In this series, *Us Against the Wall*, I photograph immigrants against graphic backgrounds of walls to bring attention to the victims of the American government's current war against immigrants. The faces of the undocumented are hidden, as they are photographed from the back, highlighting how invisible they must be in the present moment. Citizens and documented immigrants faces are shown. I see this work as part of an approach to portraiture in the service of social engagement. It is born of a need to protect the undocumented's invisibility while making them very visible; to reveal the government's actions as an attempted theft of identity. Faces remain hidden and intimate portraits emerge through subtle body angles, wrinkles in clothing, hairstyles, a head tilt, a battered backpack, a tattoo, a hand gesture. My artistic goal is to break down the barriers and strengthen our communities. As someone who accompanies immigrants to their ICE check-ins, I see America's government tearing apart families and creating fearful communities. I create these images because I believe we must build human connections between the undocumented and the rest if we are to tear down the walls that divide us.

Trisza Jaurique

Trisza Jaurique is a contemporary interdisciplinary Mexica and Yaqui artist whose work is prompted by conceptual concerns including Change, Language, and Interpretation/Understanding. She has a B.A. in Philosophy and Minors in Studio Art and Spanish Literature from Vassar College. She has a Master's in Art Education from ASU and continued with her Doctoral studies in Education. She has been exhibiting, installing, and performing since 1993. In 2008, she was the first Xicana woman of Mexican American descent to exhibit at The Metropolitan Museum of Art in New York City. She also has had multiple exhibitions at the Smithsonian Institute's National Museum of the American Indian.



I dreamt I was a butterfly

Glitter

36" x 48"

As a philosopher, artist, and educator my work seeks to explore the possibility of new mediums, while continuing inherited and learned, aesthetic and cultural practices—ancestral and contemporary. I use my defining aesthetic structures—my indigenous/tribal upbringing and my formal Occidental/American education as mediums in understanding. My medium in art production is glitter. Glitter addresses concepts of reflection, multiplicity and change. My work incorporates different practices, weaving together the parts while considering the allotted space. My installations and performances incorporate and develop definitions of meaningful and sacred space. My paintings, and I use this term loosely, using only glitter, and are topographical and sculptural. I am fascinated by my inherited systems, where there glimmers direct reflections of condemned practices, how these practices were maintained and subverted

throughout colonialism, and how these practices are now accepted and popular in a post-colonial realm. And I like to be part of these practices, subverting them into conceptual and global practices. My paintings and installations are explorations of constructed, temporal, conceptual, sacred space. The constructed space becomes conceptual habitation—bound by borrowed, restricted, temporary, ephemeral, and meaningful space."

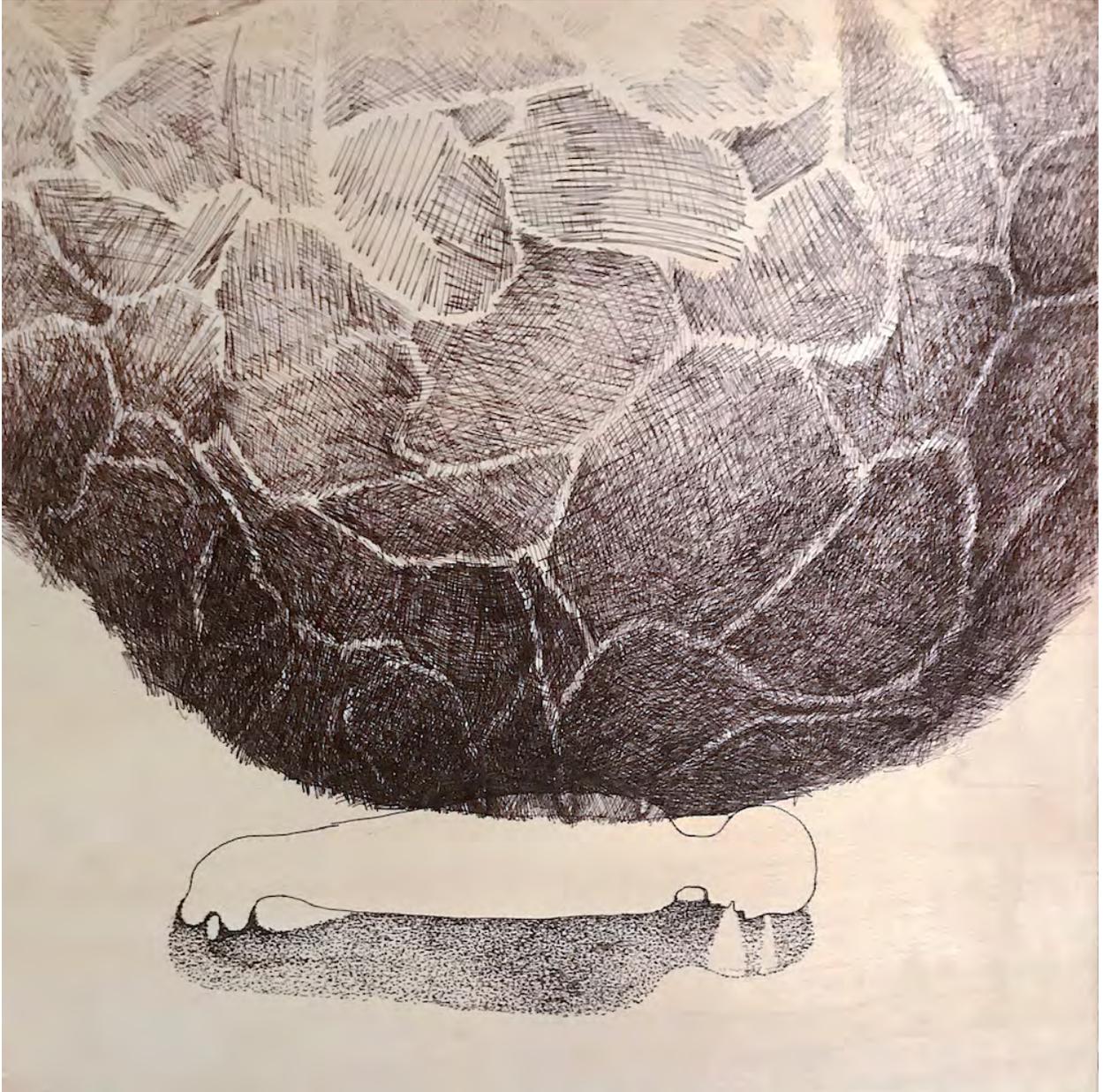
English was my second language. I discover its nuances daily. I use materials from dollar, hardware, and thrift stores. The cheaply made kitschy aesthetic of mass-produced novelties and everyday utilitarian items serve as vessels to deliver eventual punchlines. When paired with a carefully crafted title, the work addresses recurring issues of debt, manual labor, parenthood, cultural identity and linguistics.



redacted (Thanks Bill)

Pizza boxes, black labels, trash container

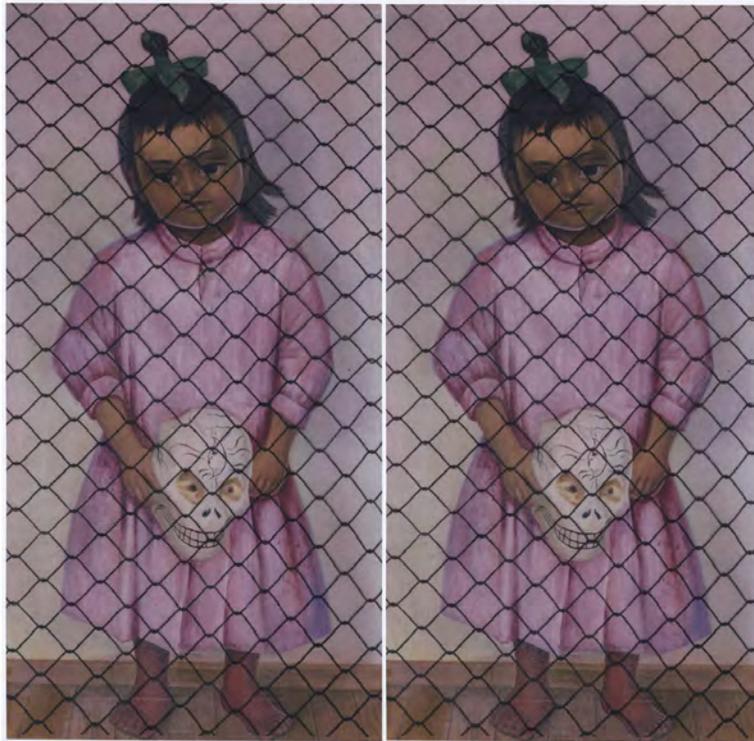
Joshua Kramb



The Weight of The World
Pen and Ink on Wood Panel

Tracy Lawlor

"Meanwhile, at the Border." is the outcome to a visceral response in learning that the U.S. is now tearing young children away from their parents seeking asylum at our Southern Border. Diego Rivera's Young Girl with Mask immediately came to mind to create a visual statement.



Meanwhile, at the Border.

Collage Color Print

16" x 16.5"

"Meanwhile, at the Border." is the visual response that came to me when the news broke that the U.S. is now tearing babies and young children away from their parents that are seeking asylum at our Southern Border. The current situation reminded me of a little Mexican girl painted by Diego Rivera titled "Young Girl with Mask." In response, I have appropriated Diego Rivera's young girl to make a visual statement about the horrific situation and violation of human rights the current POTUS and administration has imposed on an oppressed and desperate people.



Nate Lerner

Nate Lerner studied photography with Marion Belanger at Wesleyan University (MALS, 2017). Based in New Haven, CT, he is interested in place, culture, and time as reflected through natural and built environments—the spaces/ideas we create and the ways that we inhabit or abandon them. His work concerns human experiences of the sublime and the mundane (put differently, magic and trauma), especially the moments where those geographies intersect. Most recently, his photographs have explored themes of historical violence, domesticity, and borders as abstractly constructed liminal spaces. Trained as a composer in the conservatory tradition of western art music, he is particularly interested in how form and sequence (i.e., rhythm) shape content and inform viewer responses. Currently a director at Wesleyan University, his 10+ years of management experience in higher education have limited bearing on his artistic practice. Lerner's work lives in the flatfile at Artspace New Haven and in several private collections; most recently, it was exhibited in the group show *In Plain Sight/Site*, curated by Niama Safia Sandy for Artspace New Haven (November-March 2019). His latest photobook, *You Give Me Fever*, is available on Amazon.

ELI WHITNEY WAS A GUN NUT

Silver gelatin print, paint



Nathan Lewis

Statutes of Liberty

Vinyl on window

120" x 82"

Contemplating a window pane as a support gave the opportunity to think of interior and exterior spaces, and what an image of liberty might look like from the inside and the outside. I thought about the inscription at the base of the Statue of Liberty, Give me your tired, your poor, your huddled masses yearning to breathe free.....send these, the homeless, tempest tossed to me, I lift my lamp beside the golden door. The notion of the nation through those words is vastly different from the actions and sentiment of the nation now. I wanted to juxtapose our history and our actions as a nation, and also through the simplicity of a window, give the opportunity for us to contemplate what it feels like to be on either side of a wall.

Niki Li is a Chinese artist, fashion designer and musician who works primarily in graphic arts. Li's work is based on the reflection of globalization on people's mindsets and contemporary ideologies. Li uses the language of graphics to create an open dialogue on cultural appropriation, cross-cultural misinterpretation, consumerism and corporate monopoly. Her artwork initiates a conversation with the audience and arouses their contemplation on the social issues that permeate our daily life. Currently living in the US, Li holds an MFA degree from The School of The Museum of Fine Arts at Tufts University.



Untranslation Disunderstanding Disinterpretation

Artist book

7" x 7"



By showing cross-cultural misinterpretations and the intentionality of modified forms of English and Chinese, this book is about how cultural signifiers can be repurposed and reclaimed. The book focuses on how cultural disparity and people's feeble attempts to understand different cultural heritages can promote ignorance, rather than transparency, respect and clarity. Treated more as a symbol of ancient wisdom or simply an aesthetic, instead of a language, Chinese characters have made an impact on visual cultures of the West. Many fashion brands capitalize on the beauty of Chinese symbols and slap them on garments simply because they "look cool." Westerners like to have Chinese tattoos

without actually knowing the cultural context they carry, and sometimes even the actual meaning of the words. Just like the Western millennial's blind fetish for Asian languages, Chinese people are fond of purchasing products with English letters on them even though they don't understand the meaning. Many people in China believe products with Western elements are always better than what they have locally. To cater to this preference, Chinese manufacturers are mass producing knock-offs with "Chinglish" on them - Chinese that has been poorly translated into English. This book is comprised of three chapters with ironic content. Original fonts, ironic Chinese graphics and knock-off brand logos designed by the artist Li are displayed along with found pictures of people's Chinese tattoos. The intention of this juxtaposition is to create an open dialogue on how the West is capitalizing on the "exoticism" of the Chinese language, and how Chinese people are in a rush to impress others with their ability to catch up with the so-called "international standard for trends."



FEMINIST LIMERICKS

In the age of marches and #metoo - And Trump's poisoning like mildew - The earth is failing -Caged children wailing -Poetry writing helps me get through ||Feminists push equality -While limericks are rhyming silly -Shaken together -Social satire -Digestible commentary ||Poetry, feminism, art -The format sets my work apart -The subject engages -For all types of ages - Empowering knowledge with heart -

Feminist Limericks

Digital

<https://www.instagram.com/feministlimericks/>



Self Portrait with close road, Amarillo, TX
Archival Pigment Print on Fine Art Paper, 24x36 inches

Americana: Portraits with Flags, is an ongoing project that started while traveling across the South and Midwest and in the Dominican Republic. In this work, I am appropriating the grand tradition of the Great American Road Trip: One in which the journey becomes the destination, an event that gets to be part of the American Collective Consciousness. I have never been particularly engaged in using the landscape as a means of artistic expression, but I felt ironically connected to this landscape, and I knew then that I had to repeat this journey for a very long time. The unconscious fear I felt traveling through the South was subdued by disrupting the landscape of the unglamorized America, the one gone from the collective memory of our society and replaced by Norman Rockwell's single story.



Stephanie Lush-Mastriano

Reflections of 9-11

Acrylic on raw canvas

24" x 48"

Darcy Lynn

This is one of a series of my works "Empathy Faces." The works are based on photos or videos I see on social media that are often injustices to children - usually related to involvement of our government. I feel the need to express my empathy through my art so others may be as angry and pained as I am.



Give me your tired, your poor,....Refuge Girl

Oil on canvas

20" x 14"



Marta Machabeli

Andres Madariaga

My work has always been an outlet to express my fears my emotions and to understand the world around me . I use my intuition and perception as my main tools and like a doctor I am dissecting dreams and memories through the canvas. Growing up in two cultures has always been difficult for me, never fitting in to one or the other, and with art it has been no different. With time I learned that some things change and some other never do : differences appear, many of them are subliminal and come from deep in the subconscious. However, at the end , the actual work can surpass any barrier that society or our own stereotypes can make, because even though art is a lie, it holds no lies. it is our one crude judge and also our most intimate and pure savior. So i Invite you to step in, and find your own symbols into my work and embrace yourself into "the dream."



Ni de aqui. Ni de all (from neither here nor there).
Mixed media on canvas

The american dream
Mixed media on canvas



Sandra Mayo

I consider my art work a practice in storytelling. I am interested in how people, families and communities evolve, thrive or disintegrate; how extreme circumstances can impact them creating complex stories awaiting to be told. Every morning I pick up the newspaper; the paper version, as I enjoy touching it. Maybe by touching, I think, I can grasp and feel the people behind the stories I read. At my studio, I touch paper again, mostly Japanese and Abaca (from tea bags) this time translating what I read in the early morning into something more absorbable. The paper is very light and delicate and yet very stable and strong; so much so that it can speak by itself and absorb the marks and stitches of human experiences. We are living in uncertain times which deeply affect my mind and permeates my art. An example of that is highlighted by the work presented here on Sanctuary Cities and Asylum Seekers, certainly, events of consequence.



Inside and Out

Mixed Media, monoprint, tea bags, thread

27" x 34"



I only have eyes for me

Collage on board and acrylics on plexiglass

12" x 16"



Miguel Mendonza

My art is an expression of how I live my life...with truth, love, a sense of humor and lots of color.

Little Houses Little People

Acrylic on wood crate

12" x 12.5"

Christian Miller

The task of the artist is paradoxical by nature. We strive to create all at once the essence of an emotional moment to be recreated endlessly in the viewer's mind. Capturing a precise moment of joy, despair, harmony or discord, the artist expresses the event and at the same time conveys the sense of that event.



We Waste Time Fixing What We Destroy

Painting

30" x 40"

Meghan Misenti

I am a female emerging/ self-taught artist working mainly in collage and mixed media. I care deeply about human rights and social justice.

Empire On Fire

Analog collage

7.5" x 11"



Jason Montgomery

Jason Montgomery is a Chicano/Indigenous Californian artist from El Centro, California. One of the founders of Western Massachusetts based Attack Bear Press (www.attackbearpress.com) his recent projects includes Atravesadas Project, the No-No Project, and Aquí Y Allá. As an author, Jason's plays have been featured in theaters and festivals across the country including numerous theaters in New York City, The Circle X Theatre in Los Angeles, and The Diversionary Theatre in San Diego. In 2011, Jason's piece "LBC Bounty" was optioned by 20th Century Fox Television. In 2008 he completed graduate studies in the University of California, Santa Barbara's Department of Theatre and Dance with an emphasis in Playwriting and Chicano Studies.

Imperial County/Translation

Mixed Media on Wood

24" x 24"

Imperial County/Translation is part of Jason Montgomery's Enclosure series. This work engages with the complicated colonial history of the Imperial Valley, California and the blending of multiple cultures, dreams and narratives of the "settled" West.

Michal Nachmany

I grew up in Jerusalem. The mixture of colors, sounds, and smells from the streets and the markets of Jerusalem shaped my awareness of the past as a foundation of the present. In recent years I have had opportunities to exhibit in multiple locations in New York City and nearby. I also had two international exhibitions, one in Taiwan (2016) and another in Poland (2017).



By Boat and Train, and Full of Promise

Mixed Media

28" x 21"



Nadine Nelson

Nadine Nelson is a career educator, chef, artist, activist, and owner of Global Local Gourmet. As an expert in interactive culinary education and experiential event production, she uses food art as a catalyst and platform to build community, revitalize the neighborhood, preserve our cultural heritage, and empower people to lead healthier, happier, connected and more prosperous lives by creating educational, recreational, and art programming around cuisine from seed to waste.

We shape the world by who we choose to eat with and how we choose to feast. Cuisine is an invitation for a relationship. The kitchen table is our path for reconciliation, liberation, and sustainability of ourselves, our communities and the environment. Nadine's work has been commissioned and exhibited in Boston with the Design Studio for Social Intervention, ArtSpace and the John Ely House in New Haven and she recently finished as Create Change Fellow for the Laundromat Project in New York City.

Rice, Beans, and Neighbors Unforeseen

Every place in the world eats rice and beans in some capacity. Sit down and sort rice and beans that represent the cultures, races, and ethnicities that inhabit the world, the United States, and New Haven. Most cultures and races are insular with segregation permeating every facet of America. How can we live peacefully with each other more authentically if we have never sat with someone who is different than us and have meaningful associations? Grab a seat and let the sorting of these universal pantry ingredients give you the meditation to engage in questions to promote greater understanding and connection between those we might view as strangers. It is the hope that our conversations lead us to the knowledge that we as humans all have basic needs that we all aspire for - love, acceptance, and nourishment. *Rice, Beans, and Neighbors Unforeseen* is inspired by *Rap on Race with Rice*: An interactive performance with artist Dominique Duroseau that invites participants to separate black and white rice from each other as they discuss issues of race and racism based on the conversations. Influenced by the famous 7.5-hour conversation between cultural anthropologist Margaret Mead and the writer and social critic James Baldwin, entitled "A Rap on Race," recorded in 1970, experiential art pieces ask guests to engage in "a game, talk, whatever..." They act "like a honey trap for that moment..." states Dominique Duroseau prompting a spontaneity in conversation that conscientious questions, talking, listening and curiosity can provide.



WE ARE ALL THE BOAT PEOPLE

Collage and acrylic on paper

36" x 24"

Political and economic destabilization, war, and climate change have led to mass migrations in all parts of the world with people desperately searching for a better life through taking dangerous risks. I created this collage from photo images of Middle Easterners and Africans crossing the Mediterranean on pontoon boats—amazingly still hopeful, smiling and waving. We have all come from elsewhere with families that had difficulties, these newest immigrants also deserve respect and opportunities.



Vered Pasternak

In the last few months, I have been working on watercolor series entitled "THE OTHER IS US!"

In this series I am searching for my own identity through a homeless man's image named Gunny. I use his image as a vehicle for my own feelings of dislocation, loneliness and fear. I, too, am experiencing these deep, disturbing emotions due to major life changes. I met Gunny on my walks in the neighborhood, and as I got to know him better his story resonated strongly with me. His presence resembles my state of mind even though our lives appear completely different. It felt somehow safer to use Gunny's image to reveal my emotions, as I was not ready to expose myself. He is the embodiment of exposure leading his precarious life on the streets and talking to me freely about his despair. In many ways he is fearless while I am fearful. At the core of my need to paint is a desire to express emotions. I use dripping paint—creating the "dirty" colors—in an effort to capture his sadness and loneliness. At the same time capturing my own pain as well as the current overall malaise we humans are feeling universally.

Robert Pennington

A social documentary photographer, filmmaker and educator, Pennington's thirty-year career in media arts has taken him throughout the US, South Pacific, Europe and Latin America. Early in his career, Pennington worked as an editor and has also produced and directed. His editorial work has been shown at Cannes, Sundance and the Berlin and Tribeca Film Festivals. His directorial debut, *Polynesian Power*, a documentary that chronicles the ascent of two Samoan athletes to the NFL, premiered on ESPN and subsequently aired on PBS. He has also produced and edited projects for HBO, Disney, Telemundo and numerous advertising agencies. Pennington has worked in various educational systems for over a decade teaching in New Zealand, Latin America and the United States. He is currently a Teaching Artist in New York City.



TWIST Series: "Looking Back" Aroostook County, ME (2018)

Photography

20" x 30"

An Army veteran, lifelong potato farmer, Wilfred Lebel, will lose everything he has worked for his entire life. Due to medical bills, wage disparity and years without health insurance. The State of Maine will take away everything the moment he passes from this earth. According to Wilfred, "The American Dream, it doesn't exist—it never did—not for me anyway."

Yolanda Petrocelli

My work my body myself as a woman warrior defending the rights for peace & justice for my people



Gerrera defediendo la paz y justicia

Digital
14" x 16"



SF POSTER SYNDICATE

Lina Puerta

Lina Puerta was born in New Jersey, raised in Colombia and lives and works in New York City. Puerta holds an MS in Art Education from Queens College/CUNY and has exhibited internationally. She is the recipient of several important residencies, including the upcoming 2019/2020 Artist-in-Residency at the Sugar Hill Children's Museum of Art and Storytelling in Harlem. She has also been honored with the Fall 2017 Artist-in-Residency at the Joan Mitchell Center in New Orleans, the 2016 Dieu Donn?? Workspace Residency, Artprize-8 Sustainability Award, 2015 Joan Mitchell Painters and Sculptors Grant, 2015 Kohler Arts Industry Residency (WI), 2014-15 Keyholder Residency at the Lower East Side Printshop, 2013-14 Smack Mellon Art Studio Program, 2014 Materials for the Arts Artist Residency, 2013 Wave Hill Winter Workspace, and the 2010 Emerging Artist Fellowship at Socrates Sculpture Park in New York. Exhibition venues include the Ford Foundation Gallery, The Museum of Biblical Art, El Museo del Barrio, Socrates Sculpture Park, Wave Hill, and Geary Contemporary in New York City; 21C Museum Hotels in Louisville, KY and Bentonville, AR; and Pi Artworks in London. Puerta's work has been written about in Hyperallergic, The New York Times, The Brooklyn Rail, and Artnet News among others.



Farmworker Portrait -Purple

Pigmented cotton and linen pulp; sequined fabric, lace and food packaging nettings, 14"H. x 11"W

Michael Quirk

Artist and collector, Quirk studied painting, sculpture and digital arts at the Creative Arts Workshop in New Haven and Silvermine School of Art in New Canaan, CT. His award-winning work has been exhibited in various regional galleries and juried shows throughout the United States. Quirk's artwork can also be found in numerous private collections.



*Welcome**
Acrylic on paper
9" x 12"

Zohra Rawling

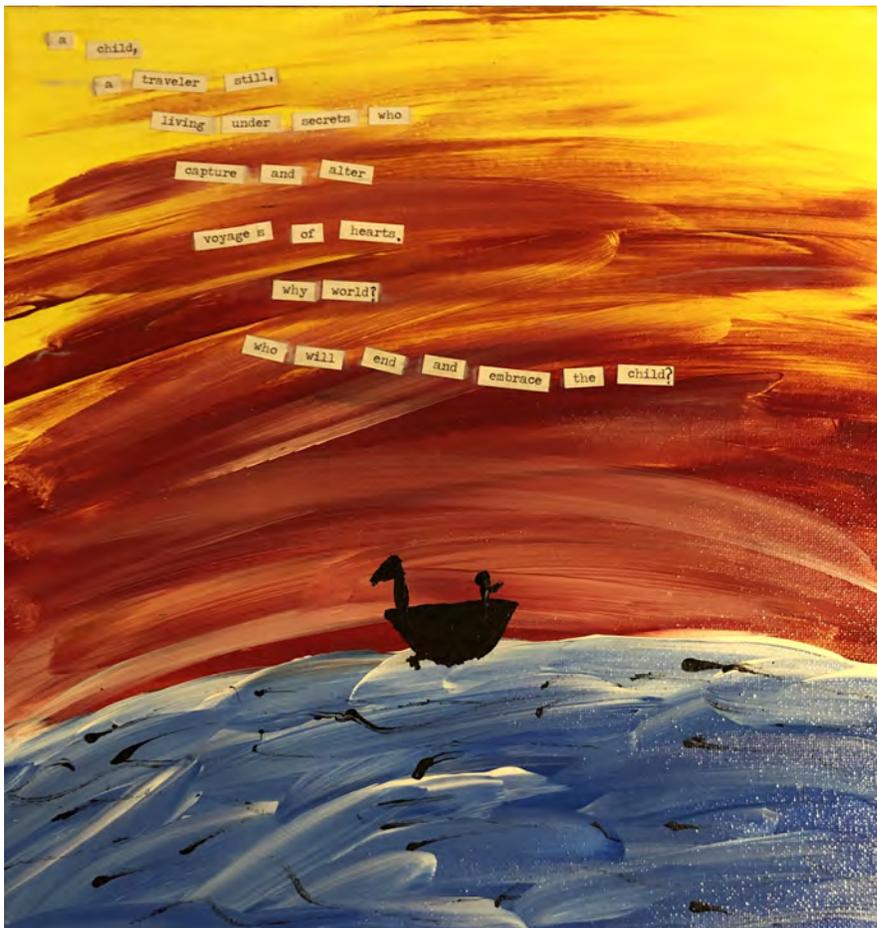
Assyrian-American Zohra Rawling is a multi-faceted artist. A classically trained soprano, she expresses herself in a wide variety of mediums, with a focus on Ceramics and Medieval Illumination. When she is not working full time in the operatic world, she runs a small local vaudeville troupe; Madame Thalia.



Untitled
Porcelain
8" x 7"

Emily Ann Reim Ifrach

Emily is a local art therapist who believes that art and artists are what truly document the history of a culture and keeps hope for those facing difficult times. In our current political climate art is voice of the voiceless, it is the only safe space may have left and the only safe way to experience emotions. Emily's art and clinical work focuses on addressing cultural and societal oppression and marginalization. The bulk of her work focuses on body oppression and the way our culture reacts to human beings based on appearance, race, ethnicities and gender expression. In a world where our government and political framework fight to oppress our bodies, diminish the magic in our differences and utilizes white supremacy to decimate, art will be the single most important act of resistance we have.



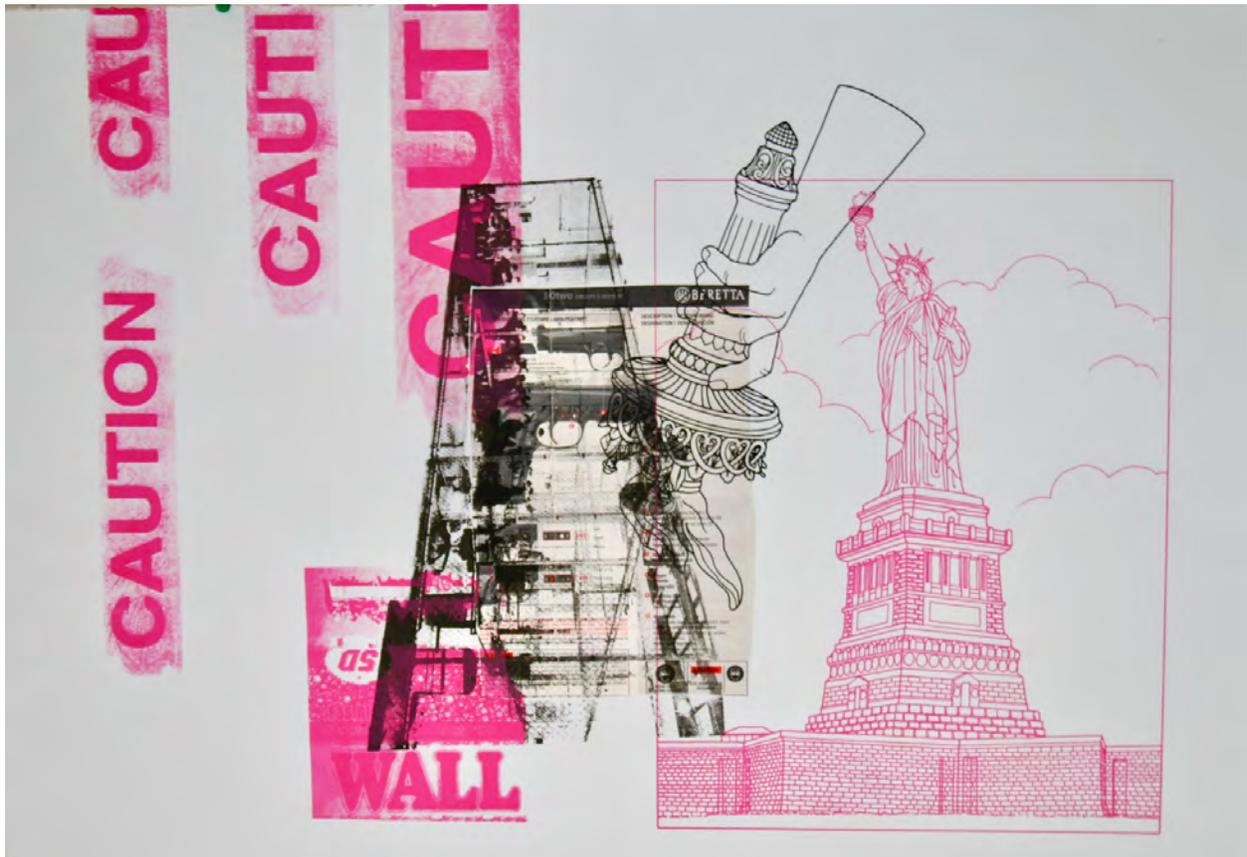
The Child, A Lonely Traveler

Acrylic paint, printing ink, glaze, paper and canvas

12" x 12"

Margaret Roleke

I am a sculptor who also creates prints. The current political situation has furthered pushed me into being an activist artist and this has led to greater involvement with creating work that speaks to the injustice in society. In my studio practice I have been exploring creating fences and cages which reference the current situation at the border.



Beretta

Silkscreen monoprint with collage

Ruth Sack

I am a daughter of Holocaust survivors. My grandmother and aunt were murdered because there was no sanctuary available to them. The "Land of Broken Dreams" depicts a derelict and frightening place, the very opposite of the destination of those hoping to escape violence and hunger. It represents the legally sanctioned prisons that currently hold today's immigrants. In my family's experience the Nurnburg laws were also legally sanctioned by the state even though they were immoral.



Land of Broken Dreams
Encaustic collage on plexiglass
9.5" x 4'

Patrizia Salles

Interpretations of past cultures and societal change are the focus of Patrizia's art. How civilizations evolve, grow, progress and transform. Dug from the ancients, melded in contemporary thought, her work suggests strata revealed from our earth in reverse, of historical and scientific discovery. As would be found in a crumbling palace or church her mixed media canvases and sculptures contrast ruggedness with opulence, of exquisite details shining through the shabby remains of a once revered scene. The art speak eternal, mystic, mythical rooted through time a veil separating mortal from immortal. In looking into our past, Patrizia aims to raise awareness of our future. When asked why she has chosen ancient civilizations as her means, she replied: Research into the subject matter for my art has unearthed many facts. Our time here is an echo of what has come before and we keep repeating the same mistakes. My aim is to shed insight on our history to foster an understanding of our past failings so they may be reconciled for a better tomorrow. Patrizia melds years of living and traveling in Europe and North Africa into a unique art style.



Storm in my Heart II - Blue
Mixed Media acrylic on Jute
45" x 30"

Storm in my Heart II - Blue represents women (as well as men) who are trapped in a life they did not choose. Butterflies are for flight and freedom. Though they live short lives, butterflies have opportunity to exist free, even a few hours. There are those that never get that chance. In knowing this we can begin to understand the fight and the flight of those who are seeking a better life. The wire is further indicative of

captivity be it based on gender, socioeconomic, conflict or other. The choice in the face is from an ancient terracotta head found in a museum close to Rome (ancient city of Veii). She further attests to change, migration and cultural overlaps over time to include political shifts. The Veii tribe was the first conquered by the Romans (by rape as the story goes). She is a representation of the ancient Etruscan Goddess Turana, Greek Aphrodite and Roman Venus.

Harry Sanchez Jr.

Harry Sanchez Jr was born in El Paso, Texas in 1980. He has spent much of his life on the border with Mexico, but he also lived in many parts of the country doing menial jobs such as working in construction and the restaurant industry, providing maintenance to a golf course, and ushering at a movie theater. His mobility allowed him to experience and understand life and this society from the perspective of people from different social classes and races. His nomadic life had many unexpected paths: he went from playing college football to struggling with alcoholism and drug abuse. To escape that life, he started a cake and cupcake business with his mother and finished his B.F.A. with a major in painting. His path to art was also unusual for a contemporary artist: Harry discovered his abilities and passion for art through making and decorating cakes and cupcakes. In his earliest works, he used the same tools and techniques he learned as a cake-decorator, but replaced the icing with oil paint. He squeezes oil with a pastry bag over the canvas to explore the relationship between painting, sculpture, and abstraction. In his most recent work, Harry has used installations, prints, and other media to make artistic statements from the position of a racialized minority in the United States. He uses his artwork to comment on global matters such as the torture of prisoners at Abu Ghraib, the double-identity of whistleblowers who are hailed as heroes or condemned as traitors, and to denounce the separation of families following the deportation of undocumented migrants. Harry received his BFA from the University of Texas at El Paso in 2015 and his MFA from the University of Cincinnati in 2017. His work has been exhibited in such cities as Cincinnati, Seattle, Dallas, and Paris, France at the Louvre. He is currently living and working in El Paso, Texas.



Torn Apart

Pasting

This piece depicts families who were torn apart by ICE under our current administration with no criminal record. The vertical bars are in such a way to resemble the border fence that I see everyday as well as referencing criminalization, incarceration and the duality of being brown in this country. The colors in each photo represent the country of origin for these families.

NEW SANCTUARY COALITION

David Schwittek

Design is all about making meaning out of relationships. The elements of design - e.g. space, color, or scale - and the principles of design - grouping, harmony, emphasis, rhythm, etc. - constitute a grammar for the visual language of the human brain. This language is compulsory, instinctual: our brains are meaning-making machines. So fundamental is this ability for humans to make meaning out of images that visual design has a lengthy history of employment throughout the world to influence, inform, and often deceive. Therefore, as a discipline, design demands serious attention and responsibility. It is incumbent upon me to inspire social change with my work, break with consensus thinking and, above all, strive for creative design and insightful argument. Currently my work is focused on many different directions: social justice, migration, documentary, writing, user interface/interaction design, and fabric composition. Though disparate on paper, these activities all draw on the unique skill set I have attained throughout my career. My greatest challenge is transcending all the technical aspects of these disciplines and producing something that truly conveys real meaning: a challenge that I gladly welcome.



Truck 18

Fiber/fabric, 92" wide by 52" high

A fiber-based composition depicting the parents of a departed migrant circumventing the border wall between the US and Mexico by transmitting their cultural wealth and food traditions via truck. This piece is part of a larger series entitled "21 Trucks of San Antonio Texcala," which collectively explores the use of trucks as cultural transmitters in rural Mexico.

Edgar Serrano

We live in a hybrid reality—part physical, part virtual. These two worlds are different, but not entirely separate; their borders are continually dissolving and reforming. I know this borderland well. I am the child of undocumented Mexican immigrants, and I have lived my entire life along unseen but ever-present borders. Likewise, my paintings negotiate literal and figurative divisions and situate the viewer on unlikely boundaries between the digital and the real, the alien and the familiar. I didn't encounter many paintings while growing up. The only images that I knew in childhood were cartoons and reproductions found on album covers and in magazines. These experiences helped me to form my own way of seeing and making art. Recently, for instance, I've been working with animation smears: blurs of motion in single frames of cartoons from mid-twentieth-century America. Using digital editing software, I analyze video files frame-by-frame, isolating and excavating normally invisible moments of transition. The resulting images are both familiar and strange, showing well-known cartoon characters in states of transition that are usually undetectable to the human eye. The blurs reflect my own traumatic entry into American life and, more generally, the position of undocumented immigrants stuck in a permanent in-between state, legally, culturally, and linguistically. My quest—personal and artistic—is to unearth invisible states and identities. Fixed categories of identity can be used to marginalize, but they can also be used by the marginalized to gain visibility and political power. This paradox is the central focus of my practice.



There Are No Borders in Space

Oil on canvas

24" x 30"

Manju Shandler

I am the daughter, granddaughter, and great granddaughter of immigrants. My family moved from countries in Europe, The Middle East, and Africa to escape religious and economic persecution and political tyranny. As a first generation American I am proud that the United States has been a place where my family has put down roots and prospered. This country was built as a land of opportunity and is imperative that it stay that way for all people. The tradition of using decorative vessels as canvas for narrative landscapes has evolved in every culture. The pot evokes comparisons to the female body and the mother earth as life giving and sustaining vessels. I am borrowing from this universal art form to illustrate how this recent rhetoric of "Build the Wall" casts a long shadow. These urns are bisected by fences that separate the earth from sky, heaven from hell, the promised land from the abyss creating an unnatural and unlawful exclusion of certain people based on prejudices and bigotry.



Fenced Urn 2

Mixed Media, 28 x 10 x 10 inches

This series was created from patterned EVA foam that has been finished to resemble ceramic objects. This work is lightweight and non-breakable. However, these pots do not hold water.



Brooke Sheldon

Brooke Sheldon is a classically trained artist and has spent the last 30 years working as a muralist and decorative painter. Recently, she decided to go back to her own art and has been exploring various mediums and subjects. Although political art is not her *métier*, she enjoys the challenge of expressing her views on the current political atmosphere.

"the Blind Clown"

Dani Sigler

Dani Sigler is five feet of ginger magic and proof that good things come in small packages. Plucked fresh from her corn-fed upbringing in Iowa, she was chosen to represent independent females in the Sunshine State. After introducing contemporary ideas of female rights into the retired community of Florida, Dani was summoned to New York City, where she spent six years frolicking around the art capital of the world. Most recently, she relocated to Connecticut, where she currently works as a feminist visual, written, performance, and gustatory artist.

Protest Plate (Be An Ally)

White earthenware, underglaze, glaze

11" x 11" x 1.5"

With current US politics attempting to reverse women's rights, I choose to take part in the intersectional, 4th Wave of Feminism, and create art to keep these rights moving forward. My work is functional and domestic, attempting to keep these conversations at the everyday level, as I believe change starts on a small scale. I strive to place humor into these objects, as to lighten the heavy topics. Clay is my material of choice because it is permanent.

Adrienne Sloane

By moving the context of knitting from clothing geometry to sculpture, this becomes a medium that links to a rich and complex fiber tradition with the power of history behind it. Much of my work has been as a visceral response to the constant assault of unsettling news that pours out of the radio in my studio. I knit to rejoin the frayed and unraveled places around me.

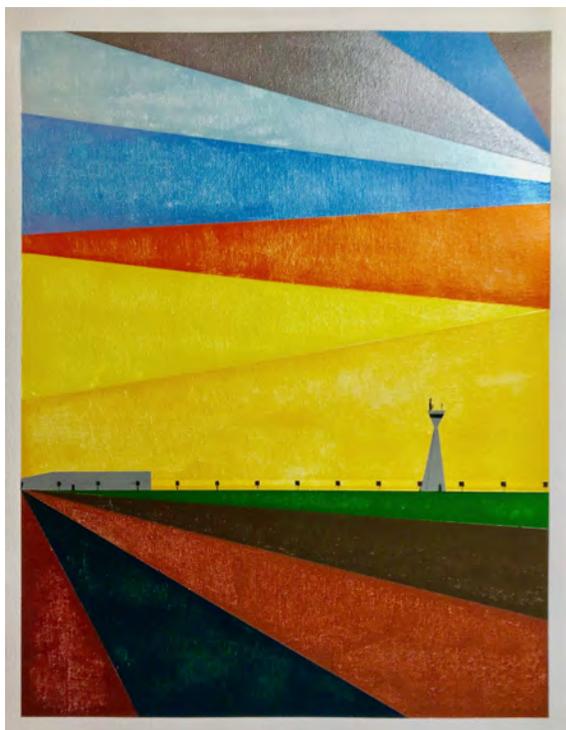


Exodus

Fiber, 72" x 36" x 17.5"

Josh Stein

I am a lifelong multi-mode creative artist, musician, writer, teacher, and adult beverage maker. With formal training in calligraphy, graphic design, and color work; more than two decades as a researcher, teacher, and writer in cultural analysis in the vein of the Birmingham and Frankfurt Schools; and a decade and a half as a commercial artist and designer for multiple winery clients; I bring my influences of Pop art, Tattoo flash and lining techniques, and Abstract Surrealism and Expressionism to the extreme edge where graphic design and calligraphy meet the Platonic theory of forms. The resulting metallic inks and acrylics on canvas delight and perplex, moving between the worlds of solidity and abstraction. My current work is driven by a key question: can Platonic ideals be made manifest in ink and acrylic on canvas? The rest is by turns pretty interesting, trippy, and weird visual speculation. The resulting “color-blocking” is a mischievous way to see the world, allowing a washing away of grim realities into a purer, more inherently positive realm. It’s an arrangement of return to childhood’s wisdom: delight in imagery itself. Equally, the repurposing of mediums intended for mass production—metallic inks and acrylic paints—into singular hand-drawn or -painted pieces gives me and brings to others joy, for metallics zing with a life force I have not found elsewhere in other mediums. As such, these are primal works focusing on vision, order, and patterning, the metallics creating a deliberate shimmering effect, necessitating multiple viewpoints to appreciate fully and requiring an active participation in the art’s presencing, which is why my most abstract forms come alive on the canvas, imbued with an incomparable, unique energy.



CampViews I: Texas Border 2019

Acrylic on canvas

16" x 20"

Gabriella Svenningsen

I am a Swedish-born illustrator and children's book author, living and working in New Haven, CT. Always searching for untold stories and seemingly insignificant details, I aim to capture the small in the big and the big in the small. I live by Colson Whitehead's words: "Be kind, make art, fight the power." Watercolor and colored pencils are my main mediums, but I also make occasional ink drawings, graphite drawings, and small sculptures in paper clay.

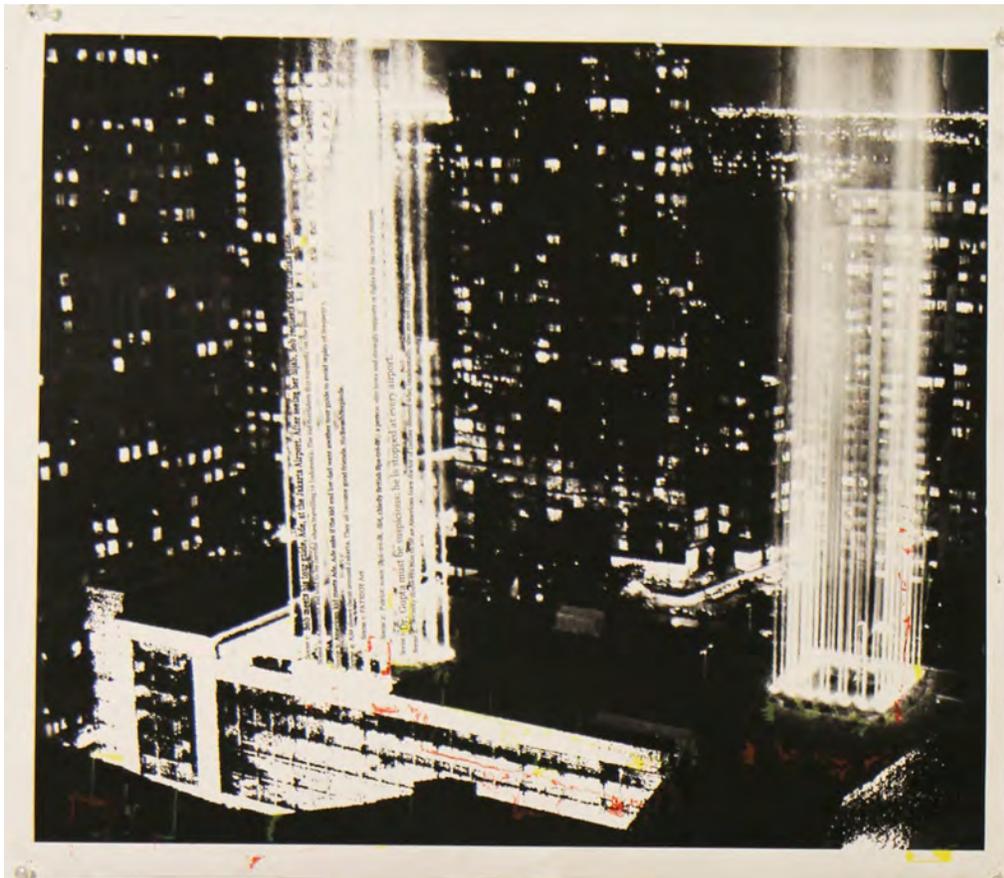


Power to the People! Open All Borders!

Watercolor and colored pencils

12" x 16"

I navigate the theme of memory, individual and collective, through my artistic practice. My interest in memory comes from its relationship to anxiety: The experience of anxiety is intensified by fear of past events and quieted by the creation of personal memorials. This is often true of both a personal and a collective, or cultural, scale. My attention to memory developed from my secular Jewish background and love of the writings of Elie Wiesel.



WTC 2

Screenprint on paper (1/1)

20" x 30"

The texts superimposed on these images are clumsy Islamophobic comments quoted from non-Muslim Americans on social media sites. The comments were left on social media posts about the 9/11 terrorist attacks.



Michelle Phởng Ting

Michelle Phởng Ting is an emerging poet, essayist, and cultural worker. Born in San Jose, CA to a family of Vietnamese refugees, Michelle is passionate about creating communal spaces for lament, remembrance, and kinship through language and the arts. Her writing focuses on experiences of estrangement, severance, and racial melancholy, particularly among refugees and exiles. Her work has been published in *Wildness* and *Tupelo Quarterly* and supported by Tin House, Fine Arts Works Provincetown, Omnidawn, Kearny Street Workshop, and the Lighthouse Writers' Workshop.

To Hold an Integrity

Poem excerpt

Jesus Torres

I was born in the United States but raised in the setting of a traditional Mexican household. Vacillating between an American and Mexican lifestyle, the two identities became noticeable. Amidst the liminal space of that classification; not an absolute Mexican, yet not a perfect American, I create a broader understanding of living with two perspectives and merging them into one identity. Social fragmentation is a phenomenon in which people in society relate through categories of culture, language, and economic class. I use materials that portray my experience as a first generation Mexican/American. I am interested in creating cultural associations based upon commonage, occupation, geographical location, and time period. In many social settings, there is visible evidence where these themes come together and make my work relatable to the outside world. The structures of my art are made using the techniques I learned from working in my father's masonry business. I also use video to capture the body's gestures of labor for artistic expression. The intersections of religion, familial history, and lived experience are the topics that bridge my artwork to its viewers and their place in history.

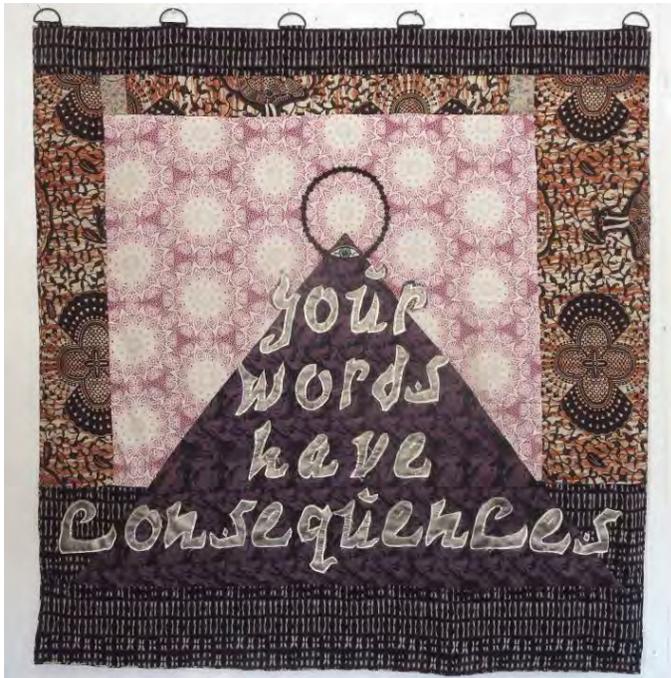


La virgen de Escultura

Stone, cement, steel, fabric, 43" x25" x19" x 4"

Rita Valley

Rita Valley is an artist living and maintaining a studio in Connecticut; close enough to New York to dive frequently off the deep end into the vagaries of the art world, but distant enough to enable a life of bucolic scenery, complete with a Dog and Pony Show. She grew up as a self-professed "political firebrand" (despite politically indifferent parents who eked out working class livings) and early on explored issues of inequality, the waging of war and financial disparity. These motifs continue in her work to this day, with the near collapse of our economy providing further fodder for her studio investigations. She trusts- perhaps in vain- that her art practice will help to correct the wrongs so manifestly present in the world today, but she is not holding her breath. Rita Valley studied at Bard College, and graduated from Bennington College with a degree in Studio Art and a minor in Literature. She has shown extensively throughout New England and sporadically in New York City. She has received two State of Connecticut Individual Artist Grants and recently was commissioned by a collaboration between Yale University Art Gallery and Artspace (New Haven) to create an original artist's book, "Better Guns and Gardens". Funding was provided by the National Endowment for the Arts. Her work has been shown at Odetta Gallery in Brooklyn and Real Art Ways in Hartford CT. Rita Valley had her first New York one person show at Capsule Gallery in February 2018. Her work was recently included in the Spring/Break Art Fair in NYC.



You Words Have Consequences

Fabric, pleather, beads, lace

64" x 62"

Kim Weston

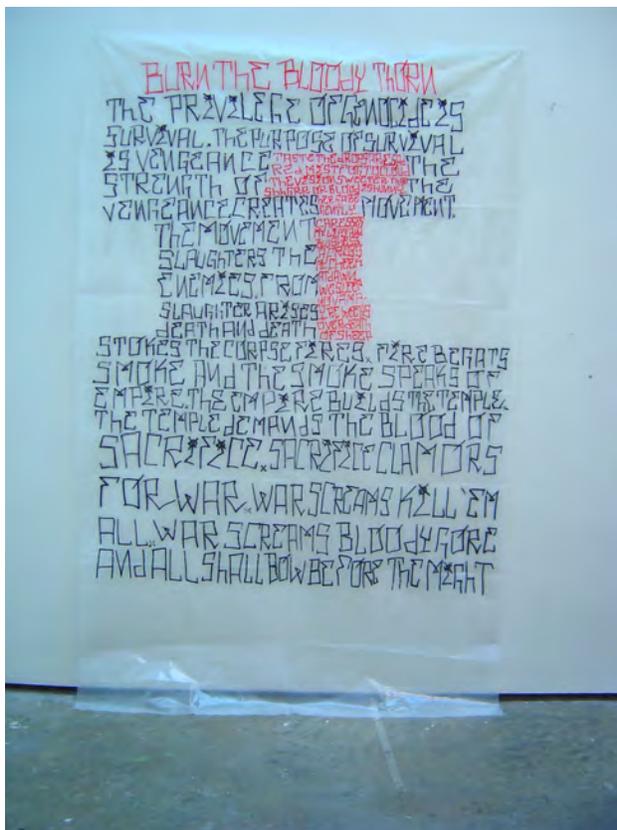
Layers of the Soul is a new series of my latest years photographing Native American dancers from various tribes at pow wows on the East coast. The new work focuses on capturing the essence of spirit in movement, while the large scale photographs allow you to become one with the image. My process of taking these photographs stems from my direct connection to my Mohawk heritage. When I shoot, I place myself on the ground near the drum. I shoot in rhythm with the drum, the singers and the dancers. This takes me on a meditation journey and as a result I get to share my experience with the Native American community and you.



Aztec Warrior
Photography, 40"x60" inches

Marcus Zilliox

Marcus Zilliox was born in 1972 in Phoenix of Native American and Mexican American descent. Grew up Gila River Pima Community, Arizona and Phoenix Arizona. Zilliox earned a Bachelors of Fine Arts in Painting and Drawing at Arizona State University in 1996. Zilliox earned a Master of Fine Arts in Painting and Printmaking in 2007. He has exhibited his work in the Southwest, California, New England, Philadelphia and Washington DC. In 2002, received Community Scholar fellowship at the Smithsonian in Washington DC. Solo exhibitions include Hispanic Research Center at Arizona State University, the David Rockefeller Center for Latino Studies at Harvard, and Museo Chicano in Phoenix. Zilliox exhibited in Another Arizona at the Nelson Fine Arts Museum, Arizona Biennial '01 at the Tucson Museum of Art, the Smithsonian National Museum of the American Indian, the Metropolitan Museum of New York, Art in Odd Places 2017. Currently resides in New England where he lives and works in Connecticut and New York City. My work explores ghost, memory, ancestry, trace and residue, using text, images, and abstraction. My mediums are smoke, rust, plastic, paint, photography.



Burn The Bloody Thorn
Ink on plastic sheeting
10' x 8'

